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Charles Henry Edward Yorkum.
J. P. U. S. A.



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**MAIOLICA.**  
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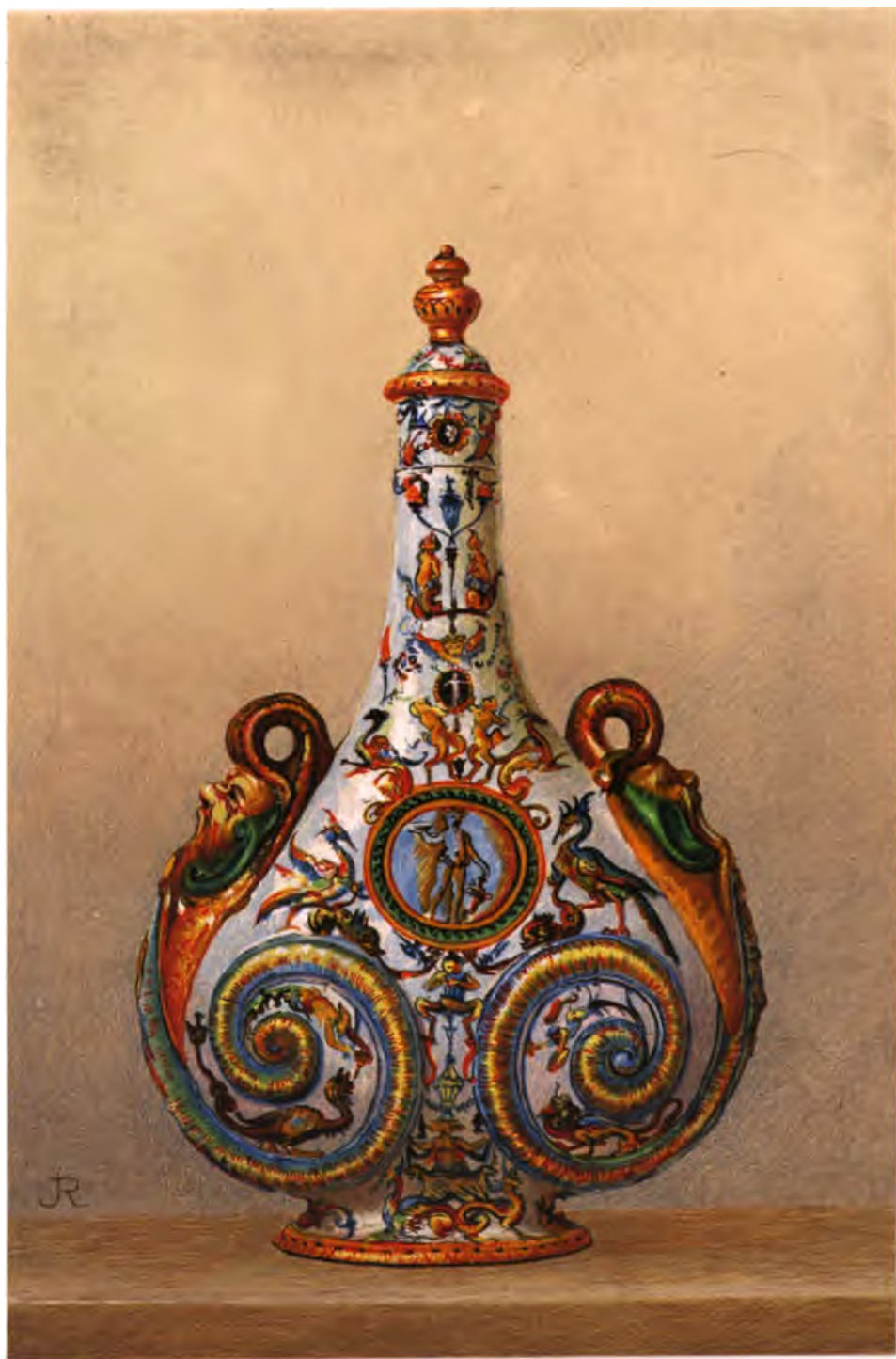
Charles Henry Edward Fortin.
J. P. U. S. A.



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**MAIOLICA.**  
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URNINO. I. 1111.

Urnino.

URNINO. About 1760.

(840-850)

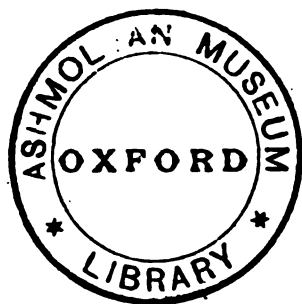
A
DESCRIPTIVE CATALOGUE
OF THE
MAIOLICA
*HISPANO-MORESCO, PERSIAN, DAMASCUS,
AND RHODIAN WARES,*
IN THE
SOUTH KENSINGTON MUSEUM.
*With Historical Notices,
Marks, & Monograms.*

BY
C. DRURY E. FORTNUM, F.S.A.



*Published for the Science and Art Department of the
Committee of Council on Education.*

LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
SOLD BY CHAPMAN & HALL,
193, PICCADILLY, LONDON.
1873.





Prefatory.



THE objects comprised in the following catalogue are the glazed and enamelled potteries of Italy, and those earlier wares of Oriental origin from which they probably derived their inspiration or acquired their development.

The writer has undertaken this work with some reluctance, from a feeling that it might have been in better hands. Mr. J. C. Robinson, in the Catalogue of the Soulages Collection, had announced his intention of publishing a work on Maiolica, a subject to which he had paid great attention, and upon which he had thrown so much light. For that work he had collected considerable material, and none can regret more than he who writes these lines, that Mr. Robinson was prevented by circumstances from undertaking the task; the more so as the collection which it would have described was mainly formed under his able guidance, and could have been better illustrated by his wide research and ready pen.

Notwithstanding important *desiderata*, this collection is one of the richest and most extensive which has ever been brought together, and is particularly valuable from the number of signed or marked and

dated pieces, which typify and confirm the existence of artistic potteries in various parts of Italy. The Hispano-Moresque wares, those glittering dishes made by the Moorish potters and their descendants in Spain, are also well represented, and the collection of Persian and Syrian faïence, though wanting in some varieties, is rich.

The increasing interest taken of late years in the study of various branches of the artistic handicraft of former days, in its productions of ornamental and serviceable character, has been particularly directed to the history of pottery and porcelain, and there is a charm attached to these fragile, yet enduring, and often so beautiful earthen vessels, which has been felt and acknowledged in every age; indeed, there is perhaps no better illustration of the varied power of art, than that, conveyed by means of form and colour, to an otherwise cheap and rude material, the dull clay, which, by the magic touch of *stecco*, or of brush, becomes converted into beauteous and priceless treasure.

The Romans, coveting the possession of works of art, although not a people whose exquisite sense of the beautiful imparts a grace to every creation of their hands, valued highly the painted vases of ancient Greece and Etruria; and again, after the night of the dark ages, one of the first instincts of the dawning revival of taste was shown in collecting the fragments of former art, the sculpture, the gems, and pottery of classic days.

Now, in this analytical and truth-seeking present time, as specimens have been accumulated in our museums and private collections, archæological and artistic scrutiny has been brought to bear upon them, with a view to elucidate their history or to show forth their excellence, and many interesting and valuable works have been devoted to the subject.

Where historical record, or the evidence of signed specimens has been wanting, general inference, not unaccompanied by occasional theory, must be had recourse to, and in these cases archæologists and connoisseurs, like doctors, sometimes differ in opinion, there is, nevertheless, a foundation of truth in the matter, and it is by the comparison of opinions that inquiry is stimulated, and by the accumulation of facts and data that the truth is elicited and established.

It has been the writer's object, as far as possible, to sift the wheat from the chaff, by the comparison of specimens one with another, and with what has been written about them, thus to arrive at as correct a classification as our present lights will admit; giving full consideration, at the same time, to the opinions advanced by the many able writers on the subject, in the knowledge that their object has been one with his own, the elucidation of the truth.

Much remains to be done: a systematic chemical analysis of the glaze on pieces of known date and locality; an examination of the annals of various sites of the handicraft, and an inquiry into the records and

ancient inventories of royal houses and noble Italian families, would yield important matter.

Objection may be taken, and with justice, to the frequent employment of some words in these pages, borrowed from a foreign language, and not of general use in our own, such as that of *bodega*, also spelt *bottega*, implying something between a workshop and an artist's studio, which it would be difficult to express by any one English word; this, however, is generally printed in italics, to denote its foreign derivation, but we have ventured to adopt that of *fabrique*, to express the private establishment of a master potter of that day, the idea of which cannot be so well conveyed by factory, pottery, or studio (itself a derived word), all of which are therein combined and modified. It is, however, used in two different senses, one as synonymous with *bodega*, the other as a term among amateurs to express all the *botege* of one site of the industry.

My acknowledgments are due to the kindness and courtesy of friends and brother amateurs, who have aided me by their counsel, or permitted the examination of specimens in their cabinets, and have furnished me with facsimiles of marks and signatures; to one and all, thanks.

*Great Stanmore,
Middlesex.*

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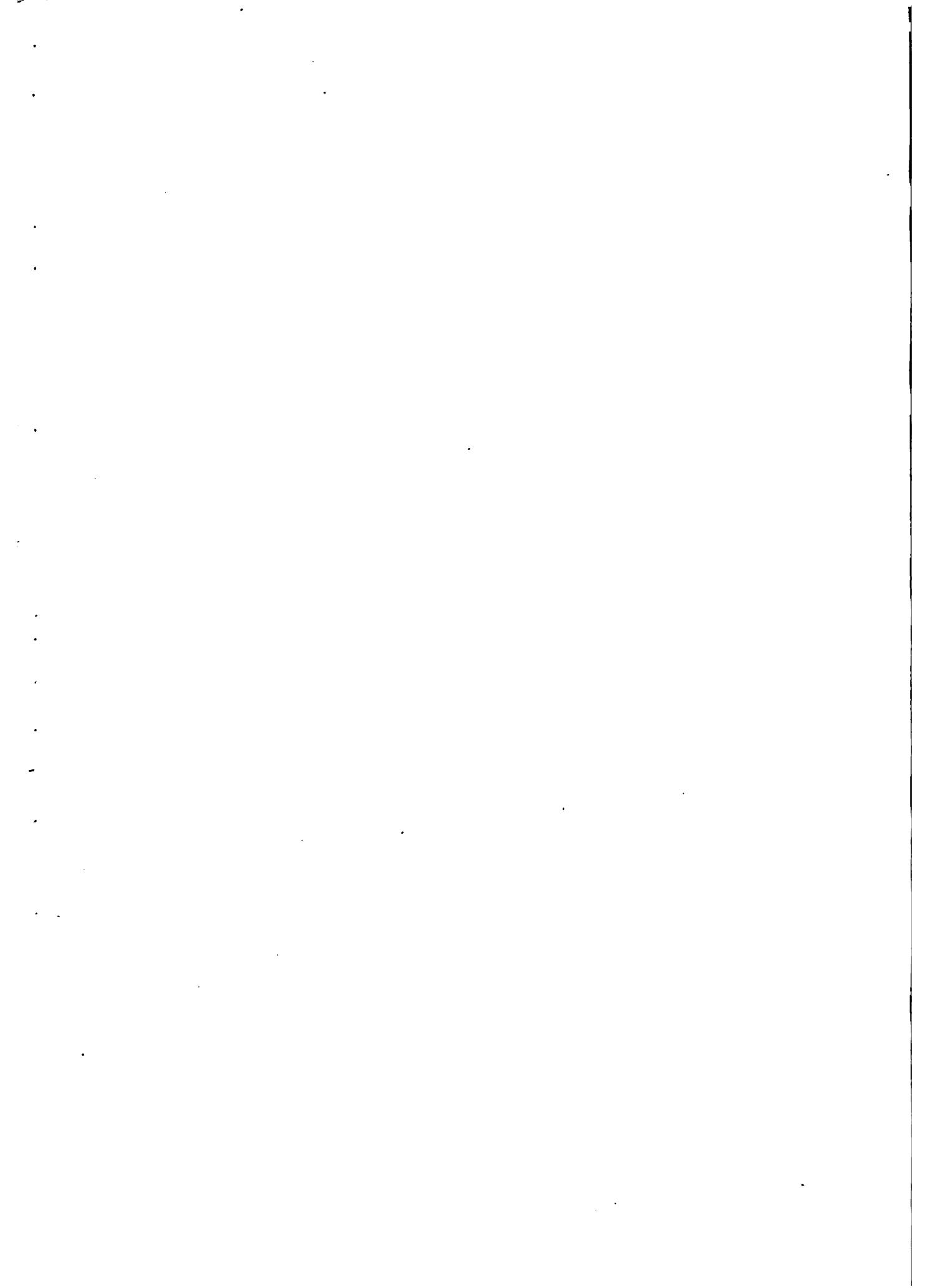
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INTRODUCTION.

CHAPTER I.

HISTORICAL NOTICE.



THE history of pottery, and its manufacture, is a subject of great extent, and one which has occupied many able pens and filled many interesting volumes. In the following notice we would not attempt more than a general sketch of the potter's art from its infancy to its development, leading us to the consideration of those particular products of ceramic industry to which this catalogue is specially devoted.

From a very early period of human existence, known to us only by the tangible memorials of primitive inhabitants, the potter's art appears to have been practised. At first rude and sun-dried or ill-baked vessels of coarse clay, occasionally ornamented with concentric and transverse scratches, they gradually developed to the exquisite forms and decoration of the Greek pottery; but it would seem that however universal the production of vessels of baked clay, the art of applying

to them a vitreous covering or glaze, was an invention which emanated from the East, from India or Egypt, Assyria, or Babylon.

On this point Dr. Birch, in the introduction to his erudite work on ancient pottery, says : " The desire of rendering terra-cotta less porous, and of producing vessels capable of retaining liquids, gave rise to the covering of it with a vitreous enamel or glaze. The invention of glass has hitherto been generally attributed to the Phœnicians ; but opaque glasses or enamels as old as the eighteenth dynasty, and enamelled objects as early as the fourth, have been found in Egypt. The employment of copper to produce a brilliant blue coloured enamel was very early, both in Babylonia and Assyria ; but the use of tin for a white enamel, as recently discovered in the enamelled bricks and vases of Babylonia and Assyria, anticipated, by many centuries, the re-discovery of that process in Europe in the fifteenth century, and shows the early application of metallic oxides. This invention apparently remained for many centuries a secret among the Eastern nations only, enamelled terra-cotta and glass forming articles of commercial export from Egypt and Phœnicia to every part of the Mediterranean. Among the Egyptians and Assyrians enamelling was used more frequently than glazing, and their works are consequently a kind of fayence, consisting of a loose frit or body, to which an enamel adheres, after only a slight fusion. After the fall of the Roman Empire the art of enamelling terra-cotta disappeared among the Arab and Moorish races, who had retained a traditional knowledge of the process. The application of a transparent vitreous coating or glaze over the entire surface, like the varnish of a picture, is also referable to a high antiquity, and was universally adopted, either to enhance the beauty of single colours or to promote the combination of many. Innumerable fragments and remains of glazed vases, fabricated by the Greeks and Romans, not only prove the early use of glazing, but also

exhibit in the present day many of the noblest efforts of the potter's art."¹

It is true that on the Greek, Etruscan, and Roman pottery a subdued and hardly apparent glazing was applied to the surface of the pieces, but it is so slight as to leave a barely appreciable effect upon the eye, beyond that which might be produced by a mechanical polish, and so thinly laid on as almost to defy attempts at proving its nature by chemical investigation; it is, however, supposed to have been produced by a dilute aluminous soda glass,² without any trace of lead in its composition, the greater portion of which was absorbed into the substance of the piece, thereby increasing its hardness and leaving only a faint polish on the surface of the ware.

Of such is that numerous class of potteries, among which will be found the elegant productions of Greece, and of Italy in Etruscan and Roman times, but with which we are not now occupied.

In Egypt and the East the use of a distinct glaze (*invetriatura* of the Italians), covering the otherwise more porous substance of the vessel, appears to have been known, and to have arrived at great perfection at a very remote period. It was, in fact, a superior ware, equivalent to the porcelain of our days, and from the technical excellence of some of the smaller pieces has been frequently, but wrongly, so called.

It will, perhaps, be as well, before entering further into the consideration of the subject, to define and arrange the objects of our attention under general heads.

Pottery (*Fayence. Terraglia*), as distinct from porcelain, is formed of potter's clay mixed with marl of argillaceous and calcareous nature (*argile-fableuse ou calcaire*) and sand,

¹ History of Ancient Pottery, by Samuel Birch, F.S.A., London, 1858, p. 6. ² Ancient Pottery i. p. 24. ii., Appendix, p. 402.

variously proportioned, and may be classed under two divisions: Soft (*Fayence à pâte tendre*), and Hard (*Fayence à pâte dure*) according to the nature of the composition, or the degree of heat under which it has been fired in the kiln.

What is known generally in England as earthenware is soft, while stone ware, queen's ware, &c. are hard.

The characteristics of the soft wares are a paste, or body, which may be scratched with a knife or file, and fusibility, generally, at the heat of a porcelain furnace.

These soft wares may be again divided into four subdivisions:—

1. UNGLAZED (*mattes*).
2. LUSTROUS (*lustrées*).
3. GLAZED (*vernissées*).
4. ENAMELLED (*émaillées*).

Among the three first of these subdivisions may be arranged almost all the ancient pottery of Egypt, Greece, Etruria, and Rome; as also the larger portion of that in general use among all nations during mediæval and modern times. We have already alluded to the two first, but it is with the glazed and the enamelled wares that we shall be occupied, namely, with subdivision—

3. GLAZED (*vernissées*), which may be again divided into—

Section A. SILICEOUS, VITREOUS, OR GLASS GLAZED (*siliceuse*).

,, B. PLUMBEOUS, OR LEAD GLAZED (*plombifère*).

4. ENAMELLED (*émaillées*), or TIN GLAZED (*stannifère*).

In these subdivisions the foundation is in all cases the same, the mixed clay or "paste," or "body," varied in composition according to the nature of the glaze to be superimposed, is formed by the hand, or on the wheel, or impressed into moulds, then slowly dried and baked in a furnace or stove, after

which, on cooling, it is in a state to receive the glaze. This is prepared by fusing sand or other siliceous material with potash or soda, to form a translucent glass, the composition, in the main, of the glaze upon the wares under Section A. The addition of a varying, but considerable quantity of the oxide of lead, by which it is rendered more easily fusible, but still translucent, constituted the glaze of Section B., whereas the further addition of the oxide of tin produces an enamel of an opaque white of great purity, and is the characteristic glazing of the wares under subdivision 4. In either case the vitreous substance is reduced to the finest powder by mechanical and other means, being milled with water to the consistency of cream; into this the dry and absorbent baked piece is dipped and withdrawn, leaving a coating of the material of the bath adhering to its surface. A second firing, when quite dry, fuses this coating into a glazed surface on the piece, rendering it lustrous and impermeable to liquids. The two former of these glazes may be variously coloured by the admixture of metallic oxides, as copper for green, iron for yellow, &c.; but they are nevertheless translucent, and show the natural colour of the baked clay beneath.

VITREOUS OR GLASS-GLAZED WARES.

Of the first (Section A.), the vitreous, silico-alkaline, or glass glazed wares, we have stated that they were of very ancient date, and in all probability had their origin in the East, in Egypt, India, or Phœnicia; indeed the discovery of glass, which has always been attributed to the latter country, would soon direct the potter's attention to a mode of covering his porous vessel of baked earth with a coating of the new material; but the ordinary baked clay would not take or hold the glaze, which rose in bubbles, and scaled off, refusing to adhere to the surface, and it became necessary to form the pieces of a mixed material, consisting of much siliceous sand, some aluminous

earth, and probably a small portion of alkali, thus rendering it of a nature approximating to that of the glaze, and to which the latter firmly adhered. In some instances, on the finer examples, which may probably have been exposed to a higher temperature in the oven, the glaze and the body of the piece have become so incorporated as to produce a semi-translucent substance, analogous to some artificial porcelains. It has been suggested that the glaze may have been occasionally rendered more fusible by the admixture of a small portion of oxide of lead, but we have the authority of M. Brongniart, and of Dr. Birch, for stating that in Egypt, when this ware was being made in its greatest perfection, the use of lead in glazing was unknown.³

In its nature this glaze is translucent, and accordingly we find that when ornamented with designs, they are executed directly on the "biscuit" or unglazed surface of the piece, which then receives its vitreous covering, through which they are apparent. By means of an oxide of copper the exquisite turquoise blue, "scarcely rivalled after thirty centuries of human experience," was produced.⁴ The green colour was, perhaps, produced by another oxide of the same metal; violet by manganese or gold, yellow by silver, or perhaps by iron, and the rarer red perhaps by the protoxide of copper. We also find that bricks and vases of similar glazing, brought to its greatest perfection in Egypt, were made by the Babylonians and Assyrians. Mr. Layard figures examples of moulding for room decorations, and patterns or designs of large size, executed upon glazed bricks or tiles, from the Palace at Nimrūd, each having its appropriate portion of the figure,⁵ and others bearing

³ Brongniart, *Traité des Arts Céramiques*, 2nd ed. Paris, 1854, i. p. 505. Birch, *Ancient Pottery*, p. 67.

Verrerie né en Egypt. *Descr. de l'Egypt Antiq. Mem.*, tom. ii. p. 17.

⁵ Layard, *Monuments of Nineveh*, fol., Lond., 1849, pls. 84, 86, 87.

⁴ Boudet, *Notice Hist. de l'Art de la*

inscriptions denoting that "This is the great palace of 'Asar-aden-pal.' " ⁶

Throughout Babylonia the sites of ancient buildings afford fragments of a similarly glazed pottery. Those brought from Borsippa by the Abbé Beauchamp, in 1790, were analysed by MM. Brongniart and Salvétat, by whom the glaze was found to contain neither the oxides of lead nor tin, but that it was an alkaline silicate with alumina, and coloured by metallic oxides,⁷ while a more recent analysis by Dr. Percy, of Assyrian examples, shows that with a base of silicate of soda, or soda glass, and oxide of tin, the opaque white has been produced,⁸ being the earliest recorded example of "enamelled" ware, and which would be properly classed under the 4th subdivision. It would seem, however, that it was thus used as a means of producing a white colour, more than as an habitual glazing. A small quantity of oxide of lead was also found in the blue glaze on tiles from Babylonia.

The three circular walls of the palace at Babylon were, according to Ctesias, covered with richly coloured representations of the hunting expeditions and battles of Semiramis and Ninyas; and Herodotus tells us that the walls of Ecbatana in Media were painted of seven colours, statements confirmed by the discoveries at Nineveh, and by that of M. Place at Khorfabad, where a wall some five feet in height and twenty long was still standing, and faced with glazed bricks representing men, trees, animals, &c. in colour.

At Warka, probably the ancient Ur of the Chaldees, Mr. Loftus discovered numerous coffins or sarcophagi, piled one upon another to the height of forty-five feet, of peculiar form, and made of terra-cotta glazed with a siliceous glaze of bluish-green colour. They are formed somewhat like a shoe, an opening

⁶ Layard, ii. p. 180.

⁸ Cat. Mus. Prac. Geology, 8vo.

⁷ Brongniart, *Traité*, ii. p. 89, 90.

London, 1855.

being left at the upper and wider end for the insertion of the body, and closed by an oval lid, which, as well as the upper part of the coffin, is ornamented with figures and plants in relief. They are supposed to be of the Sassanian period.

The metallic lustre in decoration was applied, apparently at an early time, to pottery glazed with a siliceous coating, and appears to have established itself in Persia. On specimens from Arabia it is also found, and its use in combination with this glaze, may possibly have preceded the manufacture of lustred wares coated with the stanniferous enamel, by the eastern potters of the Balearic Islands, Spain, and Sicily.

In Northern India, at Sind, and in Persia, wares are made at the present day of precisely the same character as the ancient pottery under consideration. Pieces from the former locality, which were exhibited at the International Exhibition of 1871 are composed of a sandy argillaceous frit, ornamented with pattern in cobalt blue, beneath a siliceous glaze. Indeed their agreement in technical character with some of the pottery of the ancient Egyptians and Assyrians, and with that produced in Syria and Persia during the 14th, 15th, and 16th centuries, is most remarkable. Persia also now produces inferior wares of the same class, specimens of which, as well as some of those from India, are preserved in the South Kensington Museum.

We thus see how widely spread, and at how early a period, the use of this, probably the most ancient mode of glazing, was established and brought to perfection.

It was the parent of all those wares now known as Persian, Damascus, Rhodian, Lindus, &c.; we shall further follow their history in the introductory notice to those classes of pottery in the Catalogue.

PLUMBEOUS, OR LEAD GLAZED WARES.

Of the second section (B.) are the filico-plumbeous or lead-glazed wares, the most common, and at the same time, in Europe,

the most widely spread branch of the family ; indeed throughout the northern and western countries lead, in combination with glaze, seems to have been the earliest, and until the 15th century the only means known of glazing soft pottery.

We have seen that Dr. Percy discovered a certain amount of lead in some of the blue coloured glazes of Babylonia, which he suggests as having "probably been employed as a flux;" if so, this might have been the germ of its general adoption for the purpose of producing a more easily fusible, and therefore a more ready and more manageable coating ; but in the east it does not seem to have supplanted the more elegant and purer siliceous glaze.

Fragments of Græco-Roman pottery from Tarsus, lamps from the neighbourhood of Naples, and other examples of a highly glazed pottery from various antique sites, and which has all the appearance of a plumbeous composition, are preserved in collections, as at the Louvre, Naples, the British Museum, &c. ; some of these attest a very high degree of excellence in modelling, and in the artistic application of the vitreous coat, which is translucent, of green, brown, yellow, and occasionally of a dull red colour.

The paste of which these examples are formed is to all appearance an ordinary potter's clay, generally of a buff colour, and in no way similar in character to that of the Egyptian or Assyrian wares, glazed with a true glaze ; and in these instances the adhesion to the surface, and perfect adaptability of the vitreous coating to the irregularities of the shaped and moulded pieces, prove its affinity for the paste of which they are made, and indirectly, that its composition is not the same as that of the Egyptian or Assyrian glaze. This inference is corroborated by an analysis which, as I am informed, was made by the late Professor Faraday, who found that a brownish coloured glaze upon a piece of Roman pottery in the British Museum had lead in its composition.

It is worthy of remark that nearly all these specimens are found in the south of Europe, examples rarely occurring even at Rome; and, indeed, it is not improbable that the use of this glaze had hardly been adopted by the artistic potters, before their art, together with all others, had degenerated under the less refined luxury and wealth of the Lower Empire. The superabundance of the precious metals and other rich material, more appreciated by the powerful than the priceless treasures which art had formed from common clay, and which had been the delight of a more refined and simple state of society, led finally to a total neglect of the higher branches of ceramic manufacture.

It is not unlikely, therefore, that it may have been introduced by Greek or Oriental potters into Southern Italy. We learn from the Monk Theophilus that the art of decorating fictile vessels with vitreous colours was practised by the Byzantine Greeks, who would have carried it into Italy.⁹ This statement, in all probability, refers to the lead glazed wares, and not to the tin enamel, the former of which, as we have seen, was known earlier than his time to the potters of Tarsus, Pompeii, &c., and it is reasonable to believe that the art may have been preserved in Byzantium when, if ever entirely, lost in Italy. M. Jacquemart is of opinion that, in combination with incised ornament, it never ceased in that country from the eighth and ninth centuries,¹⁰ and indeed it would appear to have been the only glaze known and in use, until the introduction or discovery of the stanniferous enamel in the fifteenth century; we find accordingly that the earliest glazed wares of that country, the *sgraffati*, the painted, and the *mezza maiolica* wares, are covered with this description of vitreous surface.

⁹ Arts of the Middle Ages, ii. *cb.*
16. Translated by Robert Hendrie,
8vo. London, 1847.

¹⁰ Les Merveilles de la Céramique,
2^e partie, Paris, 1868, livre iii.

That it had become established in the north of the Peninsula is proved by the fact that a plate dug up at Cividale del Friuli, and now preserved there, is inscribed with Lombard characters scratched upon the glaze ("*graffiti sulla vetrina*"), and believed to be of the eighth century.¹¹

In the eleventh century churches built in various places were decorated with discs and "*ciotole*" of glazed and painted terracotta.

The researches of the Abbé Cochet at Bouteilles near Dieppe¹² have revealed the fact that glazed pottery was in use in the North of France in the Anglo-Norman period of the thirteenth and fourteenth centuries, or perhaps even of earlier time. Examples of glazed and painted tiles of the fourteenth century are preserved in the British Museum.

As before stated, this glaze is composed of silica, with varying proportions of potash or soda and of oxide of lead, by which addition it is rendered more easily fusible, but remains transparent.

To obtain a white surface was, however, desirable, the colour of the paste beneath the glaze being generally of a dull red or buff, and ill-adapted as a ground for the display of coloured ornamentation. To supply this want, before the invention of the tin enamel, an intervening process was adopted. A white argillaceous earth of the nature of pipeclay, was purified and milled with water, and thus applied over the coarser surface of the piece in the same manner as the glaze; again dried, or slightly fixed by fire, it was ready to receive the translucent coat, through which the white "*slip*" or "*engobe*" became apparent. It is easy to conceive that by scratching a design or pattern through this white applied surface to the darker clay beneath, before fixing in the fire, a ready mode of decoration

¹¹ Vin. Lazari. Not. della raccolta Correr. Venice, 1859.

¹² Archæologia, xxxvi. p. 266; xxxvii. p. 417.

presented itself, without the use of colour, to be covered, but visible, through the glaze; hence the early incised or "sgraffiato" ware, one of the primitive modes of decorating glazed pottery.

Passeri states¹³ that pottery works existed from remote periods in the neighbourhood of Pesaro, as proved by remains of furnaces and fragments of Roman time, and tiles with the stamp of Theodoric; that during the dark ages the manufacture was neglected, but that it revived after 1300, and that it then became the fashion in that city to adorn the church towers and façades with discs and "bacini" of coloured and glazed earthenware; a practice which had been in use at Pisa and other cities as early as the eleventh century. The mythical statement that this custom arose from the conquest of the Balearic Islands by the Pisan fleets in 1115, and the use of the prize of Majorcan pottery to adorn the churches in grateful commemoration of the victory, has been proved in the main to be incorrect,¹⁴ no examples of Moresque ware being traceable in any of the churches of Pisa, Bologna, Rome, or elsewhere. One piece of Persian or Damascus ware was found *in situ* on a church built in 1107, but all the rest were of a coarse and probably native manufacture, ornamented with rude painting in colour or "sgraffiato" work, and covered with a lead glaze; thus confirming the belief that this kind of ware was produced, and in abundant use in various parts of northern and central Italy, from the eleventh century, and it is fairly presumable that it had been so continuously from the eighth, the date of the plate found at Friuli. It is needless to say that it has never since been lost.¹⁵

¹³ G. Passeri. *Istoria delle pitture in Majolica fatte in Pesaro*. 8vo. Pesaro, 1857.

writer, published in the *Archæologia*, vol. xlii.

¹⁴ See a paper on this subject by the

¹⁵ Since the above paragraph was written, in the spring of 1871, many

Of these dishes or "bacini," with which the façades and machicolated cornices, as well as the "campanili" of many churches in various parts of Italy are decorated, much has been said, and romantic statements have been handed down to account for their origin, more particularly with respect to those in the churches of Pisa, where they are more abundantly found than in any other city.

It is stated by Sismondi, in his "History of the Italian Republics" (i. 354), that the Tyrrhenian sea, being infested by Moorish pirates, who constantly ravaged and devastated the Italian coast; the Pisans, after other efforts, in the year 1113, fitted out an expedition for the deliverance of the many Christian captives, then said to be held in miserable slavery by King Nazaredeck of Majorca; in which good work they were stimulated by their archbishop, who preached a crusade against the infidel. Sailing in August, the fleet was driven to shelter from storms under the coast of Catalonia, where it wintered, again starting in the following April and subduing Iviça. Majorca was attacked and taken by assault after a year's obstinate

fragments of glazed pottery have been disinterred by Mr. Wood during the progress of his important excavations at Ephesus, and are now in the British Museum. Among these are pieces of a ware which seems to be a barbarous descendant of the red Roman pottery known as Samian; some of the glazed pieces show traces of metallic lustre; others are of Damascus character, some similar to the fragment of a bowl incrustated in the church of Sta. Cecilia at Pisa; one piece is of the Gombbrön Persian ware, and there are several having *sgraffiato* ornamentation, and which correspond remarkably with those still to be seen on the churches of Pisa, two of which are

in the South Kensington Museum (Nos. 14, 15. '71). The occurrence of these fragments shakes our confidence in the opinion that the Pisan *bacini* are not oriental, for the Majorcan expedition was followed by others to the Holy Land, whence it is possible that some of these dishes were brought and used to adorn the churches as memorials. It is less likely that Italian wares should at that early period have been exported to the East than the contrary. These fragments were found at various but considerable depths, and it is remarkable that a portion of a Chinese celadon porcelain dish occurs among them. (August 1872.)

defence ; the King was killed, his successor made captive, and about Easter, 1115, a complete victory had been gained, the Pisans returning triumphant, laden with rich spoil. Among the latter was much of the Majorca ware for which the Moorish potters were celebrated, and which, as we shall hereafter see, was highly valued for its beauty and excellence. In pious gratitude, many of these dishes were built into the towers and façades of the Pisan churches as thank offerings and memorials of the triumph.

But on a careful examination, some years since, the writer could find no trace of Majorcan pottery, nor, with one exception, other than a coarsely painted and incised lead-glazed ware, apparently of native Italian origin.

Passeri, writing in the last century, states that the Duomo and the churches of S. Agostino and S. Francesco at Pefaro are so ornamented, and the Badia di Pomposa. They occur also at Sta. Maria in Ancona ; in Pavia, at S. Michele, S. Pietro in Ciel d' oro ; at S. Primo, S. Teodoro, and S. Lazzaro, and also at S. Lanfranco and Sta. Maria di Betlemme in Borgo Ticino, all churches of the eleventh and twelfth centuries. They are mostly of white ground with arabesques of brownish yellow (*lionato bujo*), birds, crosses, knots, stars, &c., some having a blue ground, and many such without ornament. (V. Lazari, Op. Cit.)

At Pisa they are found on several churches, and are also to be seen at Rome, Bologna, and other places.

Occasionally, and indeed frequently, circular and square slabs of porphyry and serpentine were used on the same building, concurrently with the glazed earthenware, as on the tower of Sta. Maria Maggiore at Rome ; and, indeed, this mode of enrichment to the architecture of the eleventh, twelfth, and thirteenth centuries is in accordance with that produced by the enamelled discs and inlaid stones on processional crosses and church plate of the same period.

The only instance, observed by the writer, of the occurrence of these "bacini" of glazed ware in domestic architecture, is seen over the windows of the Palazzo Fava in Bologna. This mode of decoration ceased entirely during the course of the fourteenth century.

Pafferi instances the use of glaze on tiles upon a tomb in Bologna, opposite the church of S. Domenico, dated about 1100; and he further states, but we know not upon what authority, that it was about the year 1300 that the method of covering the clay with a "flip" or "engobe" of white earth (*terra di San Giovanni in Siena*), or the coarser earth of Verona, was first adopted. Slightly baked, it was glazed with "marzacotta" (oxide of lead and glass),¹⁶ applied wet and again fired; and this glaze was variously coloured yellow, green, black, and blue, by iron, copper, manganese, and cobalt.

A similar method of coating the rough and porous baked clay seems to have been known also at a very early period in the north of Europe, and to have been in use throughout France, Germany, and England.

ENAMELLED OR STANNIFEROUS GLAZED WARES.

It was found that by the addition of a certain portion of the oxide of tin to the composition of glass and oxide of lead, the character of the glaze entirely alters. Instead of being translucent, it becomes, on fusion, an opaque and beautifully white enamel, the intervening process of covering the surface of the clay with a stratum of white earth before glazing being unnecessary. It, moreover, was found to afford a better ground for the application of coloured ornament. The pro-

¹⁶ There seems to be some confusion in the composition of *marzacotta* as stated by Piccolpasso and Pafferi. From one we learn that it consisted of sand and *fecia* (potash), with the

occasional addition of common salt; the other states that it contained *calcina di piombo*, in fact a *coperta*. We suspect that these names were frequently synonymous.

cess of application was the same as for the "flip;" after immersion in the enamel bath, and subsequent drying, the painting is applied upon the absorbent surface, the piece being then subjected to the fire, which, at one application, fixes the colours and liquifies the glaze.

This is the "enamelled" pottery (*émaillée*) of subdivision 4, by far the more important group of the glazed wares, being susceptible of decoration by the lustre pigments, as well as by painting in colours of great delicacy, and comprising the Hispano-Moresque, the true Maiolica, and the perfected earthenware of Italy, &c.

We have seen that the first trace of the application of oxide of tin to produce a white opaque glazed surface is to be met with upon Babylonian or Assyrian bricks, but we are disposed to think that it was then merely used as a pigment to produce a white colour, and not as an application to pottery, for the production of a white opaque glaze, capable of receiving coloured enrichment by painting in other pigments. A corroboration of this idea would seem to exist in the fact that throughout Asia Minor, Syria, Persia, and Egypt, a purely stanniferous glaze on pottery has never been generally adopted, or taken the place of that simple and beautiful siliceous coating, so dexterously applied, and with such richness of effect, upon the Persian and Damascus earthenware. Perhaps isolated and lying dormant in remote localities for centuries, its use may have been learned, or perchance rediscovered by the Arabs, for its next appearance is upon fragments of tiling apparently of their manufacture, or fashioned under their influence.

How it travelled, when and where first used, and to what extent applied, is still doubtful. We meet with an occasional fragment, generally upon mural decoration of uncertain date, on various Arab sites, till at length it becomes palpably appreciable in the Moorish potteries of Spain and of the Balearic Islands.

We shall renew their consideration under the head of Hispano-Moresque Wares.

The Baron J. Ch. Davillier, in his excellent work on that pottery,¹⁷ states that he has not been able to discover any piece, which could reasonably be ascribed to a date anterior to the fourteenth century, some two hundred years after the expulsion of the Saracens from Spain.

In Valencia, however, anterior to its conquest by Jayme I. of Arragon, in 1239, potteries had been long established, and were of such importance that that monarch felt himself bound to protect the Moorish potters of Xativa (San Filippo) by a special edict. We must bear in mind the fact that there were two periods of Mahomedan sway in Spain, the first on the expulsion of the Gothic monarchy by the Arabs, and the establishment of the Caliphate at Cordova, in the eighth century (A. D. 711). Of the Ceramic productions of this early period we have no accurate knowledge, but we should expect to find them of similar character to the siliceous glazed wares prevalent in the East.

The second period is after an interval of five centuries, in 1235, when the Moors founded the kingdom of Granada, having driven out the Arabs. Then first appear the wares usually known as Hispano-Moresque, for we find the tiles of the Alhambra dating about 1300, the Alhambra vase, about 1320, and continuous abundant examples of tin glazed wares of Moorish origin, until the period of the conquest of the country by Ferdinand and Isabella, after which the pottery becomes more purely Spanish and speedily falls into decadence.

Mr. Marryat¹⁸ remarks, in reference to the second or Moorish period, that the art of the new invaders had the same origin as the old, but as we have no specimens known to have been of

¹⁷ Histoire des Faïences Hispano-Moresques à reflets métalliques. Paris, 1861.

¹⁸ History of Pottery and Porcelain, 3rd edition. London, 1868.

the earlier or Arabian period, we cannot accept this verdict as conclusive. Moreover, some confusion has arisen in classing together the glass glazed or siliceous wares, with or without metallic lustre, and the Moresque potteries produced in Spain, which are so distinctly characterized as being enamelled with the oxide of tin. We particularly refer to those somewhat rare examples of early siliceous pottery, some enriched with metallic lustre, others without, the designs upon all of which are eminently Arabian or Saracenic, unreadable mock Arabic inscriptions occurring among the ornaments. Such are the tiles of early date from various places in Persia and Arabia. Similar wares, of which there are specimens in the Museum (Siculo-Arabian, page 37), are supposed to have been made by Oriental potters in Sicily, but it is difficult to say at what period. That island was conquered by the Saracens in A.D. 827. Again, there is another variety of pottery of Moresque character, and ornamentation with vermicular pattern in copper lustre on a seemingly stanniferous glaze, which is ascribed to Moorish potters who went to Sicily and established works at Calata Girona in the fourteenth century (Siculo-Moresque, page 65).

The idea has occurred to the writer, that the existence in Spain of tin ores in considerable abundance may have accidentally led to the discovery or to the adoption of the stanniferous enamel, produced by an admixture of the oxide of that metal with glass and oxide of lead. We have no positive proof of its use on pottery at an earlier date in any other country, since the period of the Babylonian bricks. That the wares produced during the early Arabian occupation in Spain, were probably siliceous, but that the use of the tin enamel was adopted by them, or by the Moorish potters who took their place, after their expulsion in the thirteenth century. Can it be that the so-called Siculo-Arabian or Siculo-Persian wares are really the productions of the Arabian potters, perhaps in Spain

or Majorca, before the general adoption of the tin enamel by them or by their Moorish successors? And may there not also be some foundation for the story of the Majorcan dishes built into the Pisan towers, and that the single specimen of "Persian" ware found by the writer on the church of Sta. Cecilia in that city, which in all probability was placed there early in the twelfth century, may be one of those dishes brought from Majorca by the Pisans, at a time anterior to the use of the tin enamel in that island?

There is generally a foundation for fabulous stories, and it is not unlikely that some few of those trophies were so applied; the more so as the taste for such architectural decoration prevailed at that period, discs of red porphyry and granite, or green serpentine, obtained from ancient ruins, being used for the purpose. At the same time there can be no doubt that many of the bacini adorning churches in various parts of Italy, including Pisa, were of native Italian manufacture, as would seem probable from their composition and designs. Engravings of these, and of the fragment of Oriental ware above alluded



to, are published in the *Archæologia*, vol. xlii. p. 379-383. We are indebted to the Council of the Society of Antiquaries for permission to use the latter block.

The earliest traces of the use of stanniferous enamel glaze in Europe, known to us, is always in connexion with a decoration of metallic lustre, produced by the reduction of certain metallic salts in the reverberatory furnace, leaving a thin film upon the surface, which gives that beautiful and rich effect known as *reflet métallique*, *nacré*, *cangiate*, *rubino*, *reverberato*, &c., and in England as lustred ware.

We have seen that on the siliceous or glass glazed pottery of the East, the origin of which is probably anterior and use more general than that of the enamelled wares under consideration, this metallic decoration was practised in Persia and in Arabia, as also on specimens assumed to have been produced by Oriental potters in Sicily. From fragments discovered among the ruins of Eastern towns long since destroyed, it is proved to have been known at a very early period, anterior to the extended use of the tin enamel. It is to be regretted that we have but uncertain data on these points, and are in want of a carefully conducted series of chemical analyses, proving the exact composition of the glaze on specimens of all varieties, and, where practicable, of ascertained or approximate date.

In Italy the use of the metallic lustre was apparently known and practised previous to the introduction of the tin enamel, for we have abundant examples of early "mezzamaiolica" from the potteries of Pesaro or Gubbio, glazed only with the oxide of lead and glass, and which are brilliantly lustred with the metallic colours. None of these can, however, be referred to an earlier date than the latter half of the fifteenth century.

Of whom, then, did the Italian potters learn this art? No historical record is known to answer the question, and we are forced to infer that the name by which this lustred ware was

known at the time, and in the country of its production, reflected that of the place from which it was derived. Accordingly we find that the coarser lead glazed lustred ware was known as "mezza maiolica," while that more nearly resembling its original, by the use of the tin enamel, was known as "maiolica." That the Moorish potters of Majorca conveyed this knowledge, and that the Italians named their ware after that of the island, would seem a reasonable conclusion.

M. Jacquemart, however, thinks it equally probable that although the Majorcan wares were well known in Italy, this art may really have been communicated by Persian potters, or their pupils, coming to the eastern ports of Italy; and that the style of decoration on the early Italian lustred wares is more Persian than Moreque. This would also in some measure explain why the lustrous colours were used at some potteries anterior to the adoption of the stanniferous enamel.

M. Darcel suggests, that after the conquest of the island of Majorca and of the province of Valencia, at the end of the thirteenth century, it is reasonable to suppose that Moorish potters may have passed into Sicily and Italy, introducing the metallic lustre and the tin glaze.

Either or both have probability of truth, and in fact the stanniferous enamelled lustred ware of Italy may be considered as the offspring of these parents, after one of which it takes its name.

The general term "Maiolica," also spelt "Majolica," has long been and is still erroneously applied to all varieties of glazed earthenware of Italian origin. We have seen that it was not so originally, but that the term was restricted to the lustred wares, which resembled in that respect those of the island from which they had long been imported into Italy. It is a curious fact, proving their estimation in that country, that nearly all the specimens of Hispano-Moreque pottery which adorn

our cabinets and enrich our Museums have been procured in Italy, comparatively few pieces having been found in Spain.

Scaliger¹⁹ states in reference to the Italian pottery as comparable with the porcelain of China, that the former derived its name from Majorca, of which the wares are most excellent.

Fabio Ferrari also, in his work upon the origin of the Italian language, states his belief "that the use of majolica, as well as the name, came from Majorca, which the ancient Tuscan writers called Maiolica."

Thus Dante writes—²⁰

"Tra l'isola di Cipri e Maiolica."

Showing the then mode of spelling the name of the island, and it would seem but natural to distinguish an imitation of its produce as "a la Maiolica." Moreover, we know that Moorish artizans, persecuted by the King of Leon and Seville, emigrated to the Papal States and elsewhere, and that among them were potters who would carry their art with them, introducing it to countries which offered them a home.

The "mezza-maiolica" was the coarser ware, formed of potter's earth, covered with a white "slip," upon which the subject was painted; then glazed with the common "marzacotto" or lead glaze, over which the lustre pigments were applied. The "maiolica," on the other hand, was the tin enamelled ware similarly lustred.

As before stated, these terms were originally restricted to the lustred wares, but towards the middle of the sixteenth century they seem to have been generally applied to the glazed earthenware of Italy, all the varieties described by Piccolpasso in his manuscript work on the manufacture being so called by him,

¹⁹ Julius Cæsar Scaliger, *lib.* 15. *ryat*, who gives the extract in full at *Exotericarum Exercitationum* ex. 92. *p.* 18.
Quoted by Passeri, as also by Mar-
²⁰ *Inf.* xxviii. *l.* 82.

who says that he never practised or even witnessed the process of applying the lustre colours.

We think with M. Jacquemart, M. Darcel, Mr. J. C. Robinson, and others, that the word *maiolica* should be again restricted to the lustred wares, although in Italy and elsewhere it is habitually used to designate all the numerous varieties of glazed earthenware, with the exception of the more common "terraglia" and in distinction from porcelain.

The Germans ascribe the discovery of the tin enamel glazing, after the night of the dark ages, to a potter of Schelestadt, in Alsace, whose name is unknown, but who died in the year 1283,²¹ and in the convent of St. Paul at Leipzig is a frieze of large glazed tiles, with heads in relief, the date of which is stated to be 1207.

The potters' art is said to have developed itself in that country to a higher degree at an earlier period than in Italy; rilievo architectural decorations, monuments with figures in high relief, and other works of great artistic merit having been executed in 1230, at Breslau, where there is a monument to Henry IV. of Silesia, who died in 1290, an important work in this material.

We do not know whether the potter of Schelestadt was acquainted with the stanniferous enamel, but M. Piot,²² as evidence that it was in use in the fourteenth century, refers to a work, the "*Margarita Preciosa*," written in 1330, in which a recipe is given for the composition of potters' glaze, ostensibly in use at that time, "*videmus cum plumbum et stannum fuerunt calcinata et combusta, quod post ad ignem congruunt convertuntur in vitrum, sicut faciunt qui vitrificant vasa figuli.*"

We must not, however, forget the admirable mouldings and other architectural ornaments executed in rilievo of terracotta, of a durability that has stood the test of time, and which

²¹ Annales Dominicanorum Colmaricus (1283) Urstis. Script. rerum Germ., vol. ii. p. 10.

²² Cabinet de l'Amateur.

were produced in various parts of Italy, particularly Lombardy, at that period ; nor that the necessity for a glaze in that country was less urgent than in the more humid climate of the north, and was met by the compactness of the material and the sharpness of the rilievo.

Later, at Nuremberg, the elder Veit Hirschvögel was born, in 1441, living till 1525, and by him the use of the tin glaze was known. Specimens ascribed to his hand, and dating from 1470, are preserved in museums.

At Strehla a pulpit of glazed terra-cotta is of the date 1565, and at Salzburg is the wonderful chimney-piece of the fifteenth century, still in its original position in the Schloß. At that time, also, Hans Kraut, of Villengen, in Swabia, produced good works, but it is probable that many of these larger examples are covered with an admirably manipulated green or brown glaze, which is produced without the admixture of tin.

That the composition was known at an early period in Germany is proved by the foregoing extracts, but hardly justifies M. Aug. Demmin's statement, that whereas it was in use in the fifteenth century in numerous cities of Germany, it was not introduced into Italy until the sixteenth century !²³ forgetting Luca della Robbia's first great and admirable work executed in 1438, three years before the birth of Veit Hirschvögel.

In Italy history has always awarded the honour of its discovery to Luca della Robbia, and however recent observation may lead to the assumption that its use was known in the Italian potteries before his time, there can be no doubt, supposing such to be the fact, that his was not merely an application of a well-known process to a new purpose, but that he really did invent an enamel of peculiar whiteness and excellence, better adapted to his purpose, and of somewhat different composition from that in use at any of the potteries of his time.

²³ Guide de l'Amateur de Faïences et Porcelaines. Paris, 1867.

Proceeding with the general history of the manufacture in Italy, we have seen that in the twelfth, thirteenth, and fourteenth centuries native wares were produced in various places, some of which still exist in the towers and façades of churches, and of a palace at Bologna. These are lead glazed, rudely painted, or coloured green, &c., and in some instances "sgraffiato" (specimens of which are in the South Kensington Museum, vide that section, p. 72, No. 14. '71), proving that the use of a white "slip," or "engobe," was known in Italy at that period, as affirmed by Passeri, who further asserts that in 1300 the art assumed a more decorative character, under the then Lords of Pesaro, the Malatestas. Having thus attained an even opaque white surface, the development of its artistic decoration steadily advanced. The colours used were yellow, green, blue, and black, to which we may add a dull brownish red, noticed on some of the Pisan "bacini." Passeri states that the reflection of the sun's rays from the concave surfaces of these "bacini" at Pesaro was most brilliant, and hence it has been wrongly inferred that they were enriched with metallic lustre. We believe that this effect may arise from an iridescence on the surface of the soft lead glaze, easily decomposed by the action of the atmosphere in the neighbourhood of the sea. M. Jacquemart²⁴ remarks that although the name "Majolica" was derived from the lustrated Moorish wares, there is no doubt that a glazed pottery existed in Italy previous to the introduction of the Hispano-Moresque, and that the works of the East, particularly Persian, were the true models of the early Italian faïence; but we should doubt the production of *enamelled* pottery before that period in Italy.

The difficulty of distinguishing the finer examples surfaced by means of a slip from the enamelled wares, by the eye alone, renders this question more doubtful, and even if a careful series

²⁴ Op. cit., p. 118.

of chemical analyses were made, we are without relative dates from which to draw a conclusion.

We know that pieces exist, of considerable merit, which may be ascribed to an earlier period than that on which we find the earliest date. It is on a votive plaque preserved in the Museum of the Hôtel Cluny, at Paris; on this the sacred monogram is surrounded by the legend **Nicolavs·De·Ragnolis·ad·honorem·dei·et·Sancti·Michaelis·fecit·heri·ano·1475.**

We have always considered this plaque as of Faenza under which fabrique it will be again referred to, but it would seem that MM. Jacquemart and Darcel are disposed to ascribe it to Caffaggiolo. The sad occurrences by which the French capital has lately been visited, have precluded the writer from any recent comparison of the objects in her museums. The next example, two years later in sequence of date, is in the possession of Mr. Cook (Visconde de Montferrat); it represents the Virgin seated on a throne in an architectural framing, and holding the Sacred Child; it has all the characteristics of a Tuscan origin, and the glaze appears to be stanniferous. We next have the Faenza plate in the Correr Museum at Venice, dated 1482, and which will be described under that fabrique, followed by the plaque ascribed to Forlì, 1489, and one of Faenza, 1491. Other pieces, dated 1486 and 1487, are in collections.

But we have no record or dated example of Italian pottery, coated with the stanniferous enamel, previous to the first important production by Luca della Robbia in 1438.

M. Jacquemart is of opinion that the use of the tin enamel was known on pottery in Italy previous to its application to sculpture by that artist, and in this opinion Mr. J. C. Robinson agrees; but it is remarkable that no record of such knowledge has descended to us. No enamelled product of the early

fabriques of Faenza or Caffaggiolo bears an earlier date, nor of that of Pesaro, where decoration by means of the lustre pigments is believed to have preceded their application on enamelled wares; whereas the use of the tin enamel by Luca on flat painted surfaces is affirmed by Vafari's statement, and by the *tondo* on the church of Or San Michele, the lunette over a door at the Opera del Duomo, and the tiles on the tomb of Benozzo Federighi, Bishop of Fiesole, now in the church of S. Francesco de Paolo below Bellosguardo as Florentine evidences; and the twelve circular discs, on which are painted allegorical figures of the twelve months, are to be referred to in this Museum.

Mr. J. C. Robinson, in his catalogue of the Italian Sculpture at South Kensington, has given a notice of the life and works of Luca della Robbia and his family, and a description of the specimens ascribed to them and possessed by the Museum; the majority of these rank as works of sculpture, but among the rest are the *tondi* here mentioned, a wood-cut from one of which we introduce. They are, in fact, circular plaques of enamelled pottery painted on the plain surface, with allegorical representations of the months, in all probability by the hand of Luca della Robbia himself. We quote Mr. Robinson's description of them from page 59 of that catalogue:—

“Nos. 7632–7643. Luca della Robbia. A series of twelve circular medallions, in enamelled terra-cotta, painted in *chiar'oscuro*, with impersonations of the twelve months. Diameter of each, 1 foot 10½ inches.

“In Vafari's Life of Luca (ed. Le Monnier, p. 67) will be found the following passage:—

“‘Luca sought to invent a method of painting figures and historical representations on flat surfaces of terra-cotta, which, being executed in vitrified enamels, would secure them an endless duration; of this he made an experiment on a medallion, which is above the tabernacle of the four saints on the exterior

of Or San Michele, on the plane surface of which he delineated the instruments and emblems of the builder's arts, accompanied with beautiful ornaments. For Messer Benozzo Federighi, Bishop of Fiesole, in the church of San Brancazio, he also made a marble tomb, on which is the recumbent effigy of the bishop and three other half-length figures besides, and in the pilasters of that work he *Painted*, on the flat, certain festoons and clusters of fruit and foliage so skilfully and naturally, that, were they even *Painted in oil on panel*, they could not be more beautifully or forcibly rendered. This work indeed is truly wonderful; Luca having so admirably executed the lights and shades, or modelling of the objects, that it seems almost incredible a work of such perfection could have been produced in vitrified enamels; and if to this artist had been accorded longer life, many other remarkable works would, doubtless, have proceeded from his hands, since but a short time before his death he had begun to paint figures and historical representations on a level surface, whereof I formerly saw certain specimens in his house, which led me to believe that he would have succeeded perfectly, had not death, which almost always carries off the best, just when they are about to confer fresh benefits on the world, snatched him prematurely away.'

"Note.—'One of these pictures may be seen in a room of the building belonging to the superintendents of the Duomo. It is over a door on the left of the entrance, and is a *lunette* composed of three pieces, representing the Eternal Father in the centre, with an angel on each side, in an attitude of profound adoration.'

Mr. Robinson observes :—

"We have here a record of the fact that Luca having, simultaneously with his enamelled terra-cotta sculptures, also practised *painting* in the same vehicle on the flat, or, in other words, the art of majolica painting. The monumental

works before mentioned are now extant to attest the truth of this account.

“From a careful and repeated study of the above-named works on the spot, and likewise from the internal evidence of the technical qualities of the vehicle, terra-cotta, enamel pigments, &c., the writer has now to add to the list of Luca’s productions, in this especially interesting branch, the present series of medallions, doubtless united originally in a grand decorative work. The wood engravings which accompany this notice will give an idea of their general style of design. Each roundel is a massive disc of terra-cotta, of a single piece, evidently prepared to be built into a wall (or vaulted ceiling) of some edifice. Round the margin of each is a decorated moulding, in relief, of a characteristic Della Robbia type. The surface within the narrow border is flat or plane, and the designs are painted in two or three grisaille tints on a blue ground, of the usual quiet sober tint affected in all the backgrounds and plane surfaces of the rilievo subjects.

“The subjects consist of single figures of *contadini* or husbandmen, impersonating the agricultural operations of the Florentine country, characteristic of each month of the year; and although invested with a certain artistic charm of expression, the various figures, each of which exhibits a different individual character, may be taken as life portraits of the sturdy Tuscan peasants of the day. A band or *fascia* forming an inner border round each subject, is ingeniously and fancifully divided into two unequal halves, one being of a lighter tint than the general ground of the composition, and the other half darker, thus indicating the night and the day; the mean duration of each for every month, being accurately computed, set off on the band accordingly, and noted in written characters on the upper or daylight part, whilst the name of the month is written in large capital letters at the bottom in white, on the dark ground

of the nocturnal portion. The sun pouring down a cone of yellow rays, accompanied by the sign of the zodiac proper to each month, is also seen on the left of the upper part of each margin, and the moon on the lower half opposite to it.

"The execution of these designs exactly resembles that of the admirable *bistre* or *chiar'oscuro* drawings of the great Italian masters of the fifteenth and sixteenth centuries, two tints of blue being used for the outlines and shadows, while the lights or heightenings are put in with pure white in the same large and facile style. In the somewhat lengthy proportions of the figures and other characteristics these compositions display a direct analogy with the style of design of the earlier works of the master in Florence; a certain resemblance to the manner of Jacopo della Quercia is perhaps to be traced, especially in the draperies.

"Vasari further tells us that one of the principal works of Luca was the decoration, in enamelled terra-cotta, of a writing cabinet for Piero di Cosimo Medici, the ceiling of which was coved (*mezzo tondo*), and together with the pavement, was entirely in glazed terra-cotta, so perfectly put together that it appeared to be one piece. This cabinet no longer exists, but there is another allusion to it in a manuscript preserved in the Magliabecchian library (MS. Trattato d' Architettura del Filarete, nel libro 25),²⁶ written by a contemporary of Luca, who says 'his (Cosmo's) cabinet (*istudietto*) was most ornamental, the pavement and the sky (*cielo*) of enamelled terra-cotta, ornamented with beautiful figure subjects, so that whoever enters it is struck with admiration.'

"It is suggested, therefore, that these medallions originally formed part of the system of decoration of this celebrated cabinet. In any case, that these roundels are actually the work

²⁶ "See notes to Vasari, ed. Le Monnier, pp. 65 and 291."

of Luca della Robbia appears as certain as anything not absolutely authenticated can be.



“Piero de’ Medici, who, according to Vafari, commissioned Luca to construct the writing cabinet in the palace built by his father, the great Cosmo, died in 1469, having succeeded his father in 1464, so that the execution of the work would be somewhere betwixt these dates. Antonio Filarete (MS. already quoted, p. 65), however, seems almost to indicate that it was Cosmo, and not his son, for whom the cabinet was constructed, and if so, it might have been executed at a much earlier period of Luca’s career. Our medallions, indeed, if we regard the style of the written characters of the inscriptions, have rather the aspect of works of the first than of the second half of the fifteenth century.”²⁶

²⁶ “It will not have escaped notice, only towards the end of Luca’s career nevertheless, that Vafari says it was that he turned his attention to painting

Vafari states that Luca, by the application of this invention to plain surfaces, as well as to his admirably modelled rilievis in terra-cotta, "*faceva l'opere di terra quasi eterne.*"

Luca della Robbia was born in the year 1400 (Vafari says 1388). His works in marble, terra-cotta, and bronze are remarkable for their classic purity of sentiment.

The well-known frieze of the singing boys in the museum of the Uffizii, at Florence, executed about 1435-45, and the tomb below Bellosguardo (1456), are fine examples in the former material; and the bronze gates of the sacristy of the Duomo in that city, commissioned in 1464, is his only known and admirable work in metal. His merits as a sculptor were of the highest order, but he does not appear to have had that inventive faculty in composition for which his great rival Ghiberti was remarkable, almost to excess. Hence, perhaps, he was less esteemed and patronized; but his force of character is shown in the originality of his discovery or adaptation on a large scale, and improvement in composition of the stanniferous enamel, with which his name must ever be associated. That the nature of the Della Robbia enamel is different from that used upon the pottery produced at various fabrics may be seen by a comparison of the two surfaces. The greater degree of opacity and solidity in the former, is a marked variation from that in general use; so with the surface of his painted tiles. Perhaps the nearest approach is that on the earlier productions of the Caffaggiolo furnaces.

on terra-cotta. The notorious inaccuracy, however, of the famous chronicler in respect to similar statements, deprives the objection of any weight; besides, in other parts of the life of Luca, he alludes to some facts at variance with the assumption. It is in every respect more probable that the practice of painting in this vehicle was coeval with Luca's earliest essays in enamelled sculpture, if not indeed anterior to

them, and that in fact the latter application was the result of early essays as a goldsmith-enameller on metals, and as a Majolica painter."

(The writer would remark that Vafari's inaccuracy in the above quoted statement is confirmed by the date of the Bellosguardo tomb, erected about 1456, only some 18 years after Luca's first recorded work in enamelled sculpture, and 25 years before his death.)

We have seen that the earliest dated piece, seemingly of the production of a Florentine or Tuscan pottery, is of 1477, and this would appear to be tin-glazed. With that exception, the earliest pieces surfaced with the stanniferous enamel, are ascribed to the Caffaggiolo pottery, and are dated 1507 and 1509, some seventy years subsequent to its first recorded use by Luca della Robbia; and we have no examples which can with any probability be ascribed to a period within a quarter of a century of its habitual application by him. We cannot, therefore, find the slightest evidence to disprove the assertion of Vasari and others, that Luca was the discoverer, to Italy, of this important improvement in the glazing of earthenware vessels. It is not, however, unreasonable to suppose that its composition may have been communicated to him by one of the Moorish potters emigrant from Spain, and that, acting upon this communication, he made a series of experiments resulting in the perfection to which he attained, and which result was guarded as a family secret by two succeeding generations.

A modification of this composition, perhaps also learnt from Hispano-Moorish potters, by others, became gradually known and adopted at various fabriques, spreading throughout the potteries of Italy, France, &c. We are inclined to M. Jacquemart's opinion that it first came into use at Caffaggiolo, the fabrique established under the influence of the Medici family, but cannot agree with that able writer on the history of the potters' art that at Caffaggiolo Luca learnt the composition of the enamel; nor that that fabrique was the earliest producing artistic works in Italy. We agree with Mr. J. C. Robinson in giving the precedence, or at any rate an equality in point of age, to Faenza, and in ascribing to that place certain figures and groups in alto-rilievo, bearing inscriptions in Gothic letters, the modelling and design of which are more characteristic of the north of the Appenines than of the Tuscan Valley. These will be considered in the introductory notices to those fabriques.

Andrea della Robbia, to whom his uncle's mantle descended, also painted occasionally on plain surfaces, as may be seen on tiles which cover the flat surface of a "*lavabo*" in the sacristy of the church of Sta. Maria Novella, in Florence (ascribed by Mr. Robinson to Luca).

The works of the Della Robbia family are not a subject in this catalogue. We would merely note the fact that in 1520 their art was in decadence, under the hand of Giovanni, the son of Andrea, Luca's nephew, and that during the first quarter of that century various imitators produced inferior works in the same style, copying the earlier models of the Della Robbia, and the works of some other sculptors.

By Giovanni's brother Girolamo it was introduced into France, where the Château de Madrid was decorated by him under the patronage of Francis I.

One "Niculoso Francisco" is said to have taken the art to Spain, and adorned the church of Santa Paolo at Seville with bas-reliefs in the manner of the Della Robbia, from the style of which Baron Davillier thinks he was a disciple of that school.²⁷

In Italy, Agostino di Antonio di Duccio, said to be a pupil of Luca, worked at Perugia in 1459-61, where he executed enamelled bas-reliefs on the façade of the church of S. Bernardino, and in S. Domenico. Signor Vincenzo Lazari thinks it probable that by his influence the fabrique of maiolica at Deruta was established.²⁸ Pier Paolo di Agapito da Sassoferrato is said to have erected an altar in this manner in the church of the Cappucini in Arceria, in the diocese of Sinigaglia in the year 1513. He was also a painter.

²⁷ The execution of bas-reliefs, figures, and groups at various fabriques, painted and coated with lead glaze, appears to have been habitual anterior

to the use of the stanniferous enamel at those potteries.

²⁸ Notizie della raccolta Correr. Venice, 1859.

An able modeller, as well as artist potter, Maestro Giorgio Andreoli, of Gubbio, of whom we shall speak more in detail under the heading of that fabrique, also appears to have executed works in the manner of the Della Robbia. The practice of enamelling large works modelled in terra-cotta would seem to have gone out of repute, fallen into decadence, and ceased in production before the end of the first half of the sixteenth century; not perhaps so much from the secret of the glaze being known only, as we are told, to the descendants of the Della Robbia family, as from the want of demand for works in that material.

From the increased use of decorative tiles, and the encouragement afforded to the production of artistic pottery, furnaces and *botege* had been established in various parts of northern and central Italy, particularly in Romagna, in Tuscany, and in the lordship of Urbino, where the manufacture was patronized at an early time by the ruling family, as also by the Sforza at Pesaro. Here the first use of the metallic lustre would appear to have been developed; but we have even less historical evidence of the date of its earliest introduction than in the case of the tin enamel. Before that great improvement was adopted by any of the potteries in Italy, the pearly, the golden, and the ruby lustre colours were produced at Pesaro, and perhaps at Gubbio, where it subsequently attained its greatest perfection. Pesaro being a coast town of the Adriatic, and one where furnaces had long existed, would form a ready asylum for oriental emigrants fleeing from persecution in their own country. It is reasonable to suppose that from them the use of these metallic pigments was acquired, and accordingly we find early pieces presumably of this fabrique, the decorative "motif" on which is oriental to a marked degree. Painted wares had been produced anterior to the use of the metallic pigments,

and among them specimens are occasionally found betraying Persian influence in their design.

We learn from Passeri that the Princes of the house of Sforza who had purchased the lordship of Pesaro from the Malatesta family, encouraged the development of the art, and that the "mezza maiolica" continued to improve from 1450. Special privileges were granted in 1486 and 1508 to manufacturers of Pesaro, whose wares were then famous, as well as those of the other chief cities of the lordship of Urbino.

The outlines on the "mezza maiolica" of this period were traced in manganese black or zaffre blue, with which last the shadings are also indicated; the flesh is left white. A certain rigidity but truthfulness is observable in the design, crude and wanting in relief, but precise and free from timidity. A morefque border frequently surrounds a coat-of-arms, portrait busts in profile of contemporary princes, or that of a saint or heathen goddess, the sacred monogram, &c., and amatory portraits of ladies, with a ribbon or banderole, on which the fair one's name is inscribed, with a complimentary adjective as "Bella," "Diva," &c.; such are the principal subjects of these early *bacili*.

The admirable "madreperla" lustre of these pieces, changing in colour and effect with every angle, at which the light is reflected from their brilliant surface, is the leading characteristic and special beauty of this class of wares, which must have been in great request and produced in considerable quantity. Pesaro and Diruta lay claim to their production, and each fabrique has its champions. We are, however, inclined to agree with Passeri in ascribing the earlier and more important productions to Pesaro, and are disposed to consider the Diruta fabrique as a subsequent and less important source of supply in respect to the quality of the wares. These *bacili* are nearly all of the same size and form; large heavy dishes of

flesh-coloured clay with deep sunk centres and a projecting circular "giretto" behind, forming a foot or base; this is invariably pierced with two lateral holes, for the purpose of introducing a cord by which to suspend them to the wall, thus proving that they were looked upon more as decorative pieces (*piatti di pompa*) than for general use upon the table; the back is covered by a coarse yellow glaze, the front having a surface whitened by slip and painted as above-mentioned. The rim is sometimes ornamented in compartments (*a quartiere*), or with chequered "chevroné," or imbricated patterns, or conventional flowers, &c. They are accurately described by Passeri, in his 7th chapter, who concludes, perhaps somewhat hastily, from their uniform size, shape, style of decoration, and character of the metallic lustre, that they were by the same artist, unknown by name, but who worked at Pesaro about the end of the fifteenth century. We shall consider these more in detail when treating of the wares of Pesaro and Gubbio.

The larger pieces of that period produced at various places have a certain general resemblance in the clumsy fashion, the dry archaic style of drawing executed in blue outline, and in the diaper patterns of the border. Glazed wares of polychrome and subject decoration were no doubt produced anterior to the introduction of the lustre colours, and judging from examples which have come down to us, the forms seem to have been partially derived from Persian, Hispano-Moresque, and other oriental originals; deep dishes with angular sides and narrow rims; others with a wide border or side sloping at a gradual angle from the small circular centre. The Gothic element is, however, traceable on some early pieces of north Italian origin.

A more careful investigation of the records of Italian families, and the archives of the many towns at which potteries formerly existed, might throw considerable light on the history and establishment of the various fabriques and the marks and

characteristics of their productions; but at present we can only form an approximate opinion by comparison of the various pieces existing in public and private collections with signed examples by the same hand. From Passeri, the earliest writer on the history and development of the manufacture, we are forced to draw largely, accepting his statements unless contraverted by tangible evidence or reliable documentary matter, and making allowance for a certain amount of local bias. On those subjects his information is, in the main, more valuable than that conveyed by the interesting MS. of Piccolpasso, the latter work being almost exclusively confined to the details of the manufacture, giving us but small instruction, as to the relative dates and productions of the many potteries at which artistic works were executed at the time he wrote. He was, for his lights, a scientific potter, but not an historian, or collector and student of the ceramic productions of other times and other "botteghe." We agree in believing with Passeri that the potteries of Pefaro were of very early date, probably anterior to Gubbio, and think that full weight should be given to his statement, that the use of the lustre pigments was introduced from the former to the latter fabrique, where it attained to unsurpassed excellence, under the able management and improvement of M^o. Giorgio, but whether the furnaces of Faenza and Forlì were of earlier or subsequent establishment to that of Pefaro is still a matter of conjecture, while of Caffaggiolo and others we have no record. Of the antiquity of these last there can be no doubt. But although producing at the latter end of the fifteenth and early in the sixteenth centuries some of the most exquisite examples of artistic decoration, and of the perfection of manufacture in this class of ceramics, we are unable to find a single record of the use of the lustrous metallic tints, or a single example of pottery so enriched, which can, with probability, be ascribed to the Faenza furnaces. The same remark applies to other pot-

teries on the northern side of the Appenines, and indeed, speaking generally, its use appears to have been almost confined to Pesaro, Gubbio, and Diruta, for although some rare examples exist which were probably produced at Caffaggiolo, and elsewhere, they are quite exceptional, and probably experimental pieces.

The Piedmontese and Lombard cities do not appear to have encouraged the potter's art to an equal extent in the fifteenth and sixteenth centuries, neither can we learn of any excellence attained in Venice till the establishment of Durantine and Pesarese artists at that city in the middle of the latter period. Perhaps commerce did for the Queen of the Adriatic, by the importation of Rhodian, Damascus, and other eastern wares, what native industry supplied to the pomp and luxury of the hill cities of Umbria; for it must be borne in mind that the finer sorts of enamelled or glazed pottery, decorated by artificial hands, were only attainable by the richer class of purchasers; more modest wares, or wooden trenchers, and ancestral copper vessels, contenting the middle class. The Northern Duchies, as Ferrara, Rimini, Ravenna, &c. also encouraged the art, but to a smaller extent than that of Urbino.

It would seem that the use of the white stanniferous enamel did not become general in Italy until some years after the death of Luca della Robbia, in 1481; nor adopted by the potters of Umbria, the great centre of the art, before the end of the fifteenth century.

The history of the development, perfection, and decline of the ceramic art of the renaissance in Italy, is so intimately connected with and centred round that of the dukedom of Urbino, that in tracing its progress we must also briefly call to memory the fortunes and the failures of that noble house.

In 1443 what had been but an unimportant mountain fief, was erected into a duchy, and the house of Montefeltro ruled a fair territory in the person of the infamous Oddantonio, the

first Duke of Urbino. On his violent death, in 1444, Federigo, his illegitimate brother, succeeded to the dukedom. Of enlightened mind, as well as of martial capacity, he developed the native capabilities of the country, and gathered about him at the Court of Urbino the science and learning of the period. He married in 1460 Battista Sforza, and built a noble castellated palace at Urbino, celebrated by Vasari, and for the embellishment of which he invited the leading artists of the day. The beautiful stonework tracery of the staircase, of arabesque, or more properly "grotesque" design, with dancing cupids, trophies, and heraldic fancies, among others the English Order of the Garter, with which he was invested in 1474, is remarkable; the "intarsiatura" of the doors, and other sadly injured, but still beautiful remains of the decoration of this picturesque building, attest the admirable taste and magnificence of its first owner. A patron of all art, and a great collector,²⁰ he encouraged the manufacture of the maiolica wares, which flourished under his reign. On his death, in 1482, his son Guidobaldo I., who married in 1488 Elizabetta Gonzaga of Mantua, continued his father's patronage to the ceramic artists of the Duchy, although much occupied in the Italian wars consequent on the French invasion by Charles VIII. He lost Pesaro and Faenza to Cesar Borgia in 1502, who in the following year surprised Urbino, plundering the palace of valuables to a large amount. In 1503 Guidobaldo was restored, and resided there till his death in 1508. He also was a Knight of the Garter of England, invested in 1504. Passeri states that fine maiolica (by which he means that covered with the tin

²⁰ It is recorded as characteristic of this prince, that the only share of the spoil he would receive on taking the city of Volterra was an illuminated Hebrew Bible, now in the Vatican; it is of large size, 23 in. by 16 in., and

contains 979 leaves of parchment, forming together a thickness of nearly a foot, and requiring two men to carry it. (Dennistoun's *Memoirs of the Dukes of Urbino.*)

enamel) was introduced into Pefaro in 1500; and there is some reason to believe that the new process came from Tuscany. It differed materially in composition and manufacture from the "mezza majolica" wares,³⁰ to which it was very superior, and was known as "Porcellana," a name applied at that period in Italy to the choicer description of enamelled earthenware.³¹ Passeri also states that in the inventory of the ducal palaces a large quantity of painted "majolica" vases were included under this name. The superior whiteness of the enamel, more nearly approaching to that of Oriental porcelain, was probably the reason for its adoption; but we must not confound the term as used in this sense with its technical meaning in reference to a decorative design known as "a porcellana."

The introduction of the new enamel, which afforded a better ground for painting, did not cause the use of the bright metallic colours and prismatic glaze to be relinquished at those potteries where it had become established, but it appears to have stimulated a development in the artistic productions of other places, the wares of which, before that period, were less attractive. The "botega" of Maestro Giorgio at Gubbio seems to have been at this time the great centre of the process of embellishment with the golden and ruby metallic lustres; and, indeed, we have little or no knowledge of artistic pottery produced at that fabrique which is not so enriched. From some technicality in the process of the manufacture, some local advantage, or

³⁰ We think there must be some error in Passeri's statement that the glaze of the "mezza-majolica" consisted of forty parts of oxide of tin, and that of the finer ware, or "porcellana," of sixty; or that, after the general use of the tin enamel, the term "mezza-majolica" was applied to an inferior quality of the same kind,

instead of being restricted to its earlier signification, viz., the lustred, painted, and incised wares, coated with a "slip" or "engobe," instead of a stanniferous enamel.

³¹ Campori. *Notizie della Majolica e della Porcellana di Ferrara*. Modena, 1871, p. 39.

some secret in the composition, almost a monopoly of its use was there established, for we have the evidence of well-known examples, that from the end of the first, to the commencement of the last quarter of the sixteenth century, many pieces painted by the artists of Pesaro, Urbino, and Castel Durante, were sent to Gubbio, there to receive the additional enrichment of the lustre colours. Pieces, referred to more particularly in the notice of their respective fabriques, signed in blue by the artist Francesco Xanto and others, have been subsequently lustred at Gubbio, and again signed in the metallic pigment by the "Maestro" of that "botega."

At Diruta also its use appears to have been extensive, though not to so exclusive a degree, nor on wares of such high character, as at Gubbio, neither are we enabled, by the possession of examples, to conclude that the works of other fabriques were sent to Diruta for the additional embellishment.

This relic of Moorish and Persian taste, translated from Pesaro, appears to have declined as rapidly at the potteries of that city as it became developed at Gubbio.

The crude drawing of the earlier ware improved but slowly; in 1502 tiles executed for the Palace at Pesaro were but of sorry design; but it developed by the introduction of half tints, the colouring of the drapery, and in the composition of the groups of figures, inspired by the works of Timoteo della Vite and other artists of the Umbrian school. At Pesaro the art appears to have attained its highest perfection at the botega of the Lanfranco family, about 1540-45.

The establishment of the Ducal Court at Urbino naturally drew more favour to the potteries of that city, and of its near neighbour Castel Durante. The latter of these appears also to have been a seat of this industry from very remote times, and not only to have furnished large quantities of glazed earthenware, but also artistic works of the highest merit. On this subject we learn much from the work of Signor Giuseppe

Raffaelli,³³ who gives important historical information, derived from local documents and registers, and an extensive list of artists and potters engaged at various periods in the work.

Castel Durante not only produced fine wares at home, but artists of great ability emigrated from her, establishing themselves at various places. Hence originally came the Fontana family, the most important producers of the higher class of decorative pottery at Urbino. At Venice Francesco Pieragnolo in 1545, accompanied by his father, Gian-Antonio da Pesaro, formed a "bottega," but his wares are not among the earliest dated pieces made in that city, where we know that M^o. Ludovico was producing admirable works five years previously, and M^o. Jacomo da Pesaro in 1542.

A member of the Fontana family, Camillo, younger brother of the celebrated Orazio, went to Florence, and another M^o. Camillo to Ferrara in 1567, by the request of the then reigning Duke, Alfonso II.; in 1600 we find "Maestro Diomede Durante" had a pottery at Rome, producing pieces painted by Gio. Pavlo Savino, in the style of the Urbino grotesques on white ground, which had been brought to such perfection by the Fontana family. Another artist of this family, Guido di Savino, is stated to have previously established himself at Antwerp.

At Urbino the shaped pieces, the vases, cisterns, &c. were of large size, admirably modelled, and richly "istoriata" with subjects from sacred and profane history, poetry, &c., the produce of the celebrated Fontana "bottega" being, perhaps, the most important. Here also worked the able artist Francesco Xanto, from 1530 to 1541 (latterly in the pottery of Francesco Silvano), so many of whose painted pieces were subsequently decorated with ruby and gold lustre at Gubbio.

³³ Memorie delle Majoliche Durantini. Fermo, 1846.

From 1520 to 1540 the art constantly advanced in this Duchy and had retained great perfection till 1560. It is probable that the potteries at Castel Durante were of earlier foundation than those at Urbino, and, from their first establishment to the decadence of the art, some of the most important and productive furnaces of the Duchy. Here several "botteghe" existed, one of which was under the direction of the Cavaliere Cipriano Piccolpasso, who, himself an artist, and a Professor of Medicine, was doubtless well advanced in the chemical knowledge of his day. He worked about 1550, and has left the important and interesting MS., entitled "*Li tre Libri dell' Arte dell Vajajo*,"³³ before referred to, and now in the Library of the South Kensington Museum. It is to be regretted that this work, valuable and instructive as it is on the subject of the processes of production and decoration, and containing many illustrative designs by the hand of the author, gives us so little historical information on the development of the art in the Duchy of Urbino, and still less in other localities of Italy, many important potteries being entirely ignored. Passeri draws largely from this MS.

Guidobaldo I. was succeeded in the dukedom by his nephew, Francesco Maria Della Rovere, in 1508, who, incurring the resentment of Pope Leo X., was obliged by Lorenzo de' Medici to retire from his duchy into Lombardy, but was reinstated in 1517. Rome was sacked in 1527, and history accuses that Duke of having permitted the horrible act without interfering to prevent it. He died from poison in 1538 at Pefaro, whither he had retired after a reverful life and reign. His Duchess was the excellent Leonora Gonzaga, daughter of Francesco Marquis of Mantua. She built a palace near Pefaro,

³³ This MS. was printed and published at Rome in 1857, and a translation in French at Paris in 1841, both

editions with engraved copies of the numerous designs.

known as the "Imperiale," richly decorated by able artists, among whom was Raffaele dal Colle, whose designs were also adopted for the maiolica ware. The frequently repeated error of ascribing the actual painting, as also the making designs for this ware, to the great Raffaele Sanzio, may probably have arisen from the similarity in the Christian names of these artists.

The development of the manufacture in the Duchy of Urbino may be considered to have attained its culminating point about 1540, after which, for some twenty years, it continued in great excellence both as regards the "istoriati," and more particularly in the shaped pieces decorated with the so-called "Urbino arabesques," on a clear white ground; subjects painted in medallions, surrounded by grotesques of admirable invention and execution, after the style known as "Raffaellesque." But excellent and highly decorative as are the finer products of this period from the furnaces of the Fontana of Urbino, or of the Lanfranchi of Pesaro, to the true connoisseur they want the sentiment, and expressive drawing, the exquisite finish and delicacy, the rich colour, and the admirable design of the earlier works produced at the Casa Pirota in Faenza, at Forlì, Castel Durante, Siena, and Caffaggiolo, in the latter years of the fifteenth and the first quarter of the sixteenth centuries (1480 and 1520), and by M^o. Giorgio at Gubbio, many of which rival in beauty the exquisite miniature illuminations of that palmy period of Italian art. The service in the Correr Museum in Venice, supposed to have been painted by an unknown artist of Faenza, and dated 1482, is of high quality; we possess in the South Kensington Museum works by his hand, particularly a plaque or tile, on which is a representation of the Resurrection of our Lord (No. 69, p. 531), worthy of being ranked with the highest productions of pictorial art. The borders of grotesques on the plates of this earlier period differ greatly from those of the Urbino factories of the middle time, being generally grounded on dark blue or yellow, and executed with great delicacy of

touch and power of colouring ; the centres of the smaller pieces are usually occupied by single figures, small medallion subjects, portrait heads, amorini, shields-of-arms, &c. ; frequently they were intended for "amatorii" or love tokens. Some of the most careful and highly finished productions of M^o. Giorgio are of this early time, before he was in the habit of signing with the well-known initials M^o G^o ; the earliest so signed being the admirable St. Francis tazza in this Museum, dated 1517.

We may therefore affirm that the choicest works in Italian pottery were produced during a period which extended from 1480 to 1520 or 1530 ; thence till 1560 was its meridian, although some fine works were produced at Urbino by the Fontana till 1570 ; before that time the ruby lustre had been lost, and soon after rapid decadence of design and execution reduces all to painful inferiority.

Guidobaldo II., who had succeeded to Francesco Maria in 1538, wanted the force of character and nice appreciation of the higher literature and art which had distinguished his father ; but he was a great patron of the ceramic productions of his Duchy, and sought to improve the designs used by painters on pottery, by the introduction of subjects of higher character and composition. With this view, lavish of expense, he bought original drawings by Raffaele and the engravings of Marc Antonio from that master's designs. He also invited Battista Franco, a Venetian painter, highly lauded by Vafari for his knowledge of antiquity, and who says of his drawings, "nel vero per fare un bel disegno Battista non avea pari," that he was unequalled.

The Duke used to make presents of services to contemporary princes and friends. One, given to the Emperor Charles V., a double service, is mentioned by Vafari, the vases of which had been painted from the designs of Battista Franco ; another, from the Dukes to Cardinal Farnese. Franco is stated to have remained, and died in the Duke's service.

Raffaello dal Colle prepared designs, and cartoons were ordered from the great artists of Rome, as recorded in letters addressed by Annibal Caro³⁴ to the Dukes Vittoria in 1563, and by Il Casa as mentioned by Passeri.

A service was also sent to Philip II. of Spain, which it is said was painted by Raffaello Ciarla and Orazio Fontana, after the designs of Taddeo Zuccaro.

Another service, of which pieces are extant, was given by the Duke to the Frate Andrea da Volterra, his confessor.

For the Spezieria, or medical dispensary, attached to his own palace, he ordered a complete set of vases and drug pots; for these, designs were prepared by B. Franco and Raffaello dal Colle, and executed at the bottega of Orazio Fontana, by whom some of the pieces were painted. They were subsequently presented by Duke Francesco Maria II. to the Santa Casa at Loreto, where the greater part of them are still preserved. They are described in D. Lugio Granuzzi's work;³⁵ and some of them were engraved by Bartoli.

The story tells us that so highly were they esteemed by Christina of Sweden that she offered to buy them for their weight of gold, after a grand Duke of Florence had more prudently proposed an equal number of silver vessels of like weight.

We shall again refer, and more in detail, to these services, specimens of some of which have descended to our time.

Orazio Fontana, the great artist potter and painter of Urbino, worked for the Duke from 1540 to 1560, and carried the art to the highest perfection; for a more detailed account of this family the reader is referred to the introductory notice on the Urbino fabrique. Passeri states that Orazio had no equal in the execution of his paintings, the distribution of his

³⁴ Vide Annibal Caro Lettere, vol. iii. in Loreto dall' Arciprete D. Lugio

³⁵ Relazioni istorica della Santa Casa Granuzzi. Loreto, 1838.

colours, and in the calculation of the effect of the fire upon them in the production of his wares. He also quotes various contemporary authors who speak of the excellence of the maiolica of this period.³⁶

The extravagant expenditure of the Duke rendered it necessary for him to contract his establishment, and Raffaello dal Colle left his service.

Orazio Fontana and Battista Franco were dead, and works of an inferior class only were produced from the designs of the Flemish engravers. From 1580 the decline of the art was rapid. It met but small encouragement from Duke Francesco Maria II., who succeeded in 1574, except during his residence at Castel Durante, where it still, though feebly, survived.

He abdicated in favour of the Holy See, and died in 1631. The rich collections of art still remaining at Urbino became the property of Ferdinand de' Medici, who had married the Duke's granddaughter, Vittoria, and were removed to Florence.

Artistic manufactories had, in addition to those of the Umbrian Duchy, greatly increased in various parts of Italy under the encouragement of powerful local families; but none appear to have attained to higher excellence than those of Tuscany, where, we agree with M. Jacquemart in thinking, that the tin enamel was first used in Italy. This opinion is confirmed by Passeri,³⁷ who states that "*Majolica fina*" was known in Florence long before it was manufactured at the Umbrian potteries.

At Caffaggiolo, under the powerful patronage of the Medici, and at Siena, some of the most excellent pieces of this beautiful pottery were produced, rivalling, but not surpassing, the fine examples of Faenza.

³⁶ Passeri, *Op. Cit.*, pp. 34, 35, 46, 47, 57, &c.

³⁷ *Istoria*, p. 27, ed. Pesaro, 1857.

The Tuscan pieces are remarkable for their rich enamel, for the force and brilliancy of the colours, and for the execution and design of the grotesque borders and other decoration; a deep rich blue, a peculiar opaque but bright red, and a brilliant yellow, are characteristic pigments. The existence of the former fabrique has been made known to us only by the inscription of the name on some few pieces preserved in the cabinets of the curious. From their style, and the mark accompanying the inscription, we are enabled to detect many examples, some of which bear concurrent testimony in the subjects connected with the history of the Medici family, with which they are painted. The well-known plate on which a painter is represented engaged in executing the portraits of a noble personage and his lady, who are seated near, and which were supposed to be intended for Raffaele and the Fornarina, which beautiful example is now in this Museum, acquired from the Bernal Collection, is a fine specimen of the work of perhaps the most able artist engaged at this pottery. (No. 1717, p. 119.)

At Siena also admirable works were produced, but we are disposed to think that their inspiration was derived from Caffaggiolo, whence also her potters probably received instruction in the application of the stanniferous enamel. Some pieces of the latter end of the fifteenth century are with probability ascribed to Siena, and dated pieces as early as 1501. Tiles also from the same fabrique are remarkable for the excellence of their grotesque borders, on an orange yellow ground, having centres painted with great delicacy, some unusual examples having a black ground to their decorative borders.

Rome and the South of Italy do not appear to have produced meritorious works in this field, during the period of its greatest excellence in the Northern and Tuscan states, and it is not till the dispersion of the artists, consequent upon the absorption of the Umbrian Duchy into the Pontifical States,

that we find a Durantine establishing a pottery at Rome, and producing in 1600 an inferior repetition of the grotesque style so admirable in the hands of the Fontana, half a century earlier at Urbino. The decadence was rapid; an increased number of inferior potteries produced wares of a lower price and quality; the fall of the Ducal houses which had so greatly encouraged its higher excellence as a branch of fine art, together with the general deterioration in artistic taste, alike tended to its fall. Passeri laments the taste which denounced maiolica as vulgar, and supplanted it by Oriental porcelain, then becoming more attainable; but we must bear in mind that the wares of Italy had really become inferior and coarse, from the causes above narrated, and although he naïvely and strongly expresses himself against the preference given to those wares decorated with Chinese paintings, "no better in design than those on playing cards," and thus showing "the degeneracy of an age when the brutal predominates over the intellectual faculty of man,"³⁸ he perhaps did not make allowance for the fact, that specimens of the good period of the art, alone really admirable, were only in the hands of the great, and that the designs of the immortal Raffaello, as copied by the later maiolica painters, were but poorly representative; moreover, the superior hardness and excellence of Oriental porcelain over glazed earthenware could but be apparent, and the worthy Abbé was perhaps too much biased in favour of his beloved pottery, then only collected by virtuosi, and preserved in museums.

His influence, and that of others, prompted a revival in the production of native decorative earthenware in various parts of Italy, as also in the rest of Europe. The efforts made to imitate true porcelain, were reflected by improvements in the quality and decoration of enamelled earthenware, and in the last

³⁸ Passeri, *ib.* xx.

century we find potteries in various parts of Piedmont and Lombardy, Venice, Genoa and Savona, Urbino and Pefaro, Siena, Castelli, Florence and Rome, producing wares of greater or less artistic excellence. But although careful drawing is occasionally found, as on some of the pieces painted by Ferdinando Maria Campana, at Siena, from the prints of Marc Antonio, &c., and some charming designs with borders of amorini among foliage, and subject pieces of great merit from the Castelli fabrique; and although the "technique" of the manufacture is also of great excellence, the ornamentation wants that masculine power of colouring and vigour of the renaissance, so strikingly apparent upon the better productions of the older furnaces, and the admirable delicacy and richness of effect to be seen upon the earlier works.

The endeavours made throughout Europe to discover a method of making porcelain, similar in its qualities or approaching to that imported from China, had commenced in the sixteenth century. In this direction also royal encouragement was of the greatest value, and we find that earliest in the field of discovery was, as naturally might be expected, that country in which the enamelled earthenware had previously reached its highest perfection. Under the patronage of the Grand Duke Francis I., about 1580, experiments were made which at length resulted in the production of an artificial porcelain of close body and even glaze. The existence of such a production, and the history of its origin, have been revealed to us only within the last few years, and we are indebted to Dr. Forefi, of Florence, for having made this discovery, so interesting in the history of the ceramic arts. He had noticed and collected some pieces of a porcelain of heavy nature and indifferent whiteness, decorated in blue, with flower and leafage pattern of somewhat Oriental style, but at the same time unmistakably European, on some of which pieces a mark occurs consisting of the capital letter F, surmounted by a dome. The

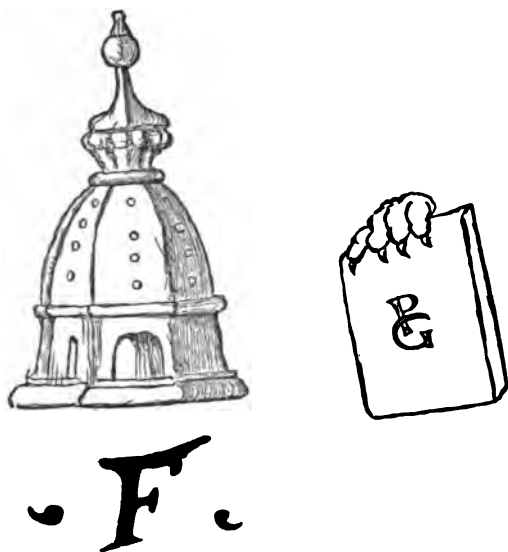
earliest recorded European porcelain had heretofore been that produced by Dr. Dwight, at Fulham, in 1671,³⁰ and that of St. Cloud in France, about 1695, but the specimens found by Dr. Forefi were manifestly not attributable to either of these or any other known sources. Further researches brought to light a piece of the same ware on which the pellets of the Medici coat were substituted for the more usual mark, and led to a search among the records of that house. Dr. Forefi was rewarded for his trouble by the discovery that the above-named duke had actually caused experiments to be made, and had established a private fabrique in connexion with his laboratory in the Boboli Gardens. The Magliabecchian Library yielded an important manuscript compilation, by some person employed by the Duke, giving the nature of the composition, and details of the production of this ware. The marks on the pieces explained the rest. The Medici arms and the initials F. M. M. E. D. I. I., reading "Franciscus Medici Magnus Etruriæ Dux Secundus," on one important piece now in the collection of the Baron Gustave de Rothschild, of Paris, clearly attached it to his reign, while the letter F, the initial of the

³⁰ In the patent granted to John Dwight on 23rd April 1671, occurs the passage, "The mystery of transparent earthenware, commonly known by the name of porcelaine or China and Persian ware, as also the misterie of the stone ware vulgarly called Cologne ware," &c. It is a question whether the "Persian ware" here spoken of is the "Gombrön" ware, or a true Kaolinic porcelain made in, or imported from, Persia. The beautiful coloured earthenware now usually known as Persian and Rhodian, was highly prized at that and an earlier period in England, as proved by extant

specimens carefully mounted in silver; these were then known as "Damas" or "Damascus" ware, under which term we believe that the Rhodian as well as the Syrian varieties were included. In the notice upon that section of the Catalogue it will be seen that we propose to restore this appellation to those wares generally, in lieu of the less correct one, "Persian," by which they are now known. The pieces in silver mounts, of the date of 1596, though apparently of the Rhodian variety, were doubtless then known as "Damas" ware.

city, and the dome of her cathedral, of which she was so proud, equally pointed to the place of its production.

Another exceptionally fine and interesting piece has recently been acquired in Italy by Signor Alessandro Castellani. It is a shallow basin, in the centre of which the figure of St. Mark, with the lion, is painted in the usual blue pigment, and in a manner which stamps it as the work of a master's pencil. What makes this specimen particularly interesting is the existence of a monogram, composed of the letters G. and P., which is painted on the volume held beneath the lion's paw, while on the reverse of the piece the usual mark occurs, as given in the accompanying facsimile.⁴⁰ It has been suggested that this



monogram may be that of Raffaele's great pupil, Giulio Pippi detto Romano, and that, as it has been stated that he occasionally painted upon enamelled earthenware, it may be considered as a work of his hand. We should, however, be more disposed to look upon it as a parallel instance to that recorded

⁴⁰ We are indebted to Signor Castellani for this facsimile.

among the marks (No. 8) of the Faenza fabrique, where the monogram and the rebus used by Garofalo are painted on the reverse of a fragment of that ware. That the designs were from the hands of those masters is probable, and that their execution on the wares was by the hands of able ceramic painters is equally so. There is, however, no substantial reason why Giulio Romano may not have painted the piece in question, as the design being executed simply in the one blue colour would not necessitate that technical knowledge of the application of the enamel pigments requisite where several are employed, except that unfortunately Giulio Romano died in 1546, whereas the Medici porcelain does not appear to have been perfected before 1580.

Further researches, recorded by M. Jacquemart,⁴¹ have brought to light, from the laboratory book of the Duke Francis, details of the experiments, which continued from 1575 to 1587, and where it is recorded that about 1581 they succeeded in making a paste containing a small quantity of kaolin from Vicenza.

Although we possess specimens as well as historical data of this Florentine porcelain, it would seem from investigations by the Marquis Giuseppe Campori, that Venice and Ferrara may claim an even earlier discovery of this art, which he believes to have been known in the former city as early as, or previous to 1519, and in the latter, under Duke Alfonso II., in 1561. For further remarks on this subject the reader is referred to the introductory notice on the Ferrara fabrique.

We allude to this porcelain,⁴² although not among the classes of wares to which this volume is confined, because it is

⁴¹ Gazette des Beaux-Arts, 1st Dec. 1859, Merveilles, 2^e ptie, p. 135, *et seq.*

⁴² Only twenty-five pieces of this rare porcelain are comprised in the list

of all hitherto discovered and recorded by Dr. Foresti in his pamphlet "Sulle Porcellane Medicie." Firenze, 1869. (Mr. Chaffers, in his last edition, 1870, only gives nineteen.) Of

so important an episode in the narrative of the rise and progress of ceramic industry in Italy; and from its exceptional nature, one at least of the specimens being absolutely decorated by an artist whose handiwork is to be recognised upon pieces of the Urbino enamelled earthenware. The fine "Brocca," 15 inches high,⁴⁸ belonging to the Baron Gustave Rothschild, is surmounted by an elegantly formed handle, springing from grotesque winged masks, modelled in relief. The body is decorated with two belts of grotesques, divided by a narrower one, on which are masks and scroll ornaments; beneath these is a band divided into arched panels or compartments, in each of which is a flower in somewhat Persian taste. These grotesques are executed with great freedom and force, and at the same time with a careful finish and delicacy, and in the manner of an unknown painter who worked at the bottega of Camillo Fontana.

It remains to us only to notice the productions of the present day, many of the more meritorious of which are only imitations (in some instances, we regret to say, produced for fraudulent purposes) of the more excellent works of an original period of art; and to give some account of the mode of manufacture, the forms and uses of the pieces, and the manner of their decoration.

The first successful attempt at re-producing the Italian enamelled pottery of the renaissance from original models was, we believe, made at Doccia, the manufactory belonging to the Marquis Ginori, near Florence. The greater number of these

these, three examples are in the South Kensington Museum, five in that of Sèvres, three belong to Baron Gustave de Rothschild of Paris, two to the Queen of Portugal. Of the plates, the ownership of which was unknown to Dr Foresti, one belongs to the Rt. Hon. W. E. Gladstone and one to the writer. To

this list may be added the basin now in the hands of Signor Alessandro Castellani, the only piece bearing a monogram.

⁴⁸ This fine piece is admirably illustrated by an etching accompanying M. Jacquemart's paper in the *Gazette des Beaux Arts*, 1859, *vol. iv. p. 286*, and in his larger work on porcelain.

pieces were first made for an unprincipled dealer of that city, who supplied the models, and by whom, and his agents, they were more or less scratched, chipped, and otherwise "doctored" to look like old, and imposed upon unwary purchasers at high prices. The writer recollects some of these specimens which were, years since, offered to him at Leghorn by an English tradesman of repute (himself probably deceived), to which a family history had been attached, their reputed owner, the Marquis ———, being under the necessity of parting with them, &c. Since that period the productions of Doccia have improved, the lustre pigment has been re-produced,⁴⁴ and these revivals have been justly admired at various international exhibitions of art and industry, as legitimate works of the manufactory.

But a still better imitation of the metallic lustre of Gubbio has been produced by an artist of that city; and at Siena some excellent copies of tiles and other pieces have been made; so also at Faenza. Bologna, too, has copied the rilievos of Della Robbia, and as with those produced at Doccia, may be purchased new of the makers, or found, scratched and dirty, in various curiosity shops throughout Europe, ready to pass for old, some of the worst being occasionally signed as by Luca to enhance their interest. It is to be regretted that some few of such, as well as admirably executed terra-cottas, have found their way into public museums under a false passport.

At Naples reproductions of the wares of Castelli are well executed.

In France the excellent reproductions of Persian and Rhodian wares by Deck, and some good imitations of the Italian enamelled and lustred pottery by various artists; and in

⁴⁴ Some experiments recently made by Mr. De Morgan, of Fitzroy Square, to reproduce the ruby lustre in greater perfection, have given promising results.

England the pieces produced by Minton, Wedgwood, and other manufacturers, have led to modifications and adaptations, resulting in an important development of this branch of artistic pottery.

CHAPTER II.

MANNER AND MATERIALS OF PRODUCTION, FORMS, DECORATION, USES, &c.

Abstract from the MS. of Piccolpasso.



WE are fortunate in possessing a manual of the Italian potters' art of the sixteenth century, in the manuscript by the "Cavaliere Cipriano Piccolpassi Durantino," as he signs his name on the title page of his work. Nearly all the information on this branch of the subject, conveyed to us by Passeri, and subsequently by Sig. Giuseppi Raffaelli, and other writers, has been gathered from that MS., written in 1548. We think we cannot do better than go at once to this fountain head, and epitomize the information it conveys.

After a "prologo," in which our worthy author defends himself from the invidious remarks of others, he tells us how the earth or clay brought down by the river *Metauro*, was gathered from its bed during the summer when the stream was low, and by some was made into large balls, which were stowed in holes (*terrai*) purposely dug in the ground; by others it was previously dried in the sun; here it remained to mellow and purge itself from impurities, which otherwise would be injurious. This same method of gathering the material for the foundation of the

wares was adopted in the March of Ancona, the Romagna at Faenza (noted for its vases), Forlì, Ravenna, Rimini, and also, as he is informed, at Bologna, Modena, Ferrara, and in Lombardy, and other places. At Venice the earth of Ravenna and Rimini is worked, although they frequently use that dug at Battaglia, near Padua, but for the better sort that of Pesaro.

He also tells us that in Corfu the brothers *Giovanni* and *Luzio Tiseo*, of Castel Durante, made use of a clay gathered from the sides of a mountain after rain.

In the March of Ancona and at Genoa, the clay was sometimes dug (*di cava*), as was also the case in Flanders: that is to say, at Antwerp, where the art had been introduced by one *Guido di Savino, Duraniino*, and was still kept up by his sons; whilst at Lyons it was furnished by the Rhone. At Spello, in Umbria, a white earth called *terra creta* is gathered by digging parallel ditches. In Italy the earth of a light colour is better adapted for making vases, and finer sorts, being less heavy; whereas the more solid red clay is used for coarser wares, tiles, &c. The (natural) “bianco allattato” is procured by mixing the earth (of Spello?) with water, and passing it in a liquid state through sieves, &c.; this is used as a coating over certain vases once baked (an *engobe* or *slip*).

Our author enters into further details of the method of gathering the potters' clay where there are no rivers, by digging a succession of square pits connected by a channel, in the depressions between hills, into which the earth, washed by showers of rain, is collected and refined in its passage from pit to pit.

The earth for inferior wares is collected on a table and well beaten with an iron instrument, weighing twelve pounds, three or four times, kneading with the fingers as a woman would do in making bread, and carefully removing all impurities; it is then formed into masses, from which a piece is taken to work upon the wheel or press into moulds.

If the earth is too “morbida” it is placed upon the wall or

house top, on sieves, through which it is washed by the rain, and gathered in old broken vases, &c., placed beneath.

For making wares "all' urbinate" (meaning probably with a white ground) the dug clay ought to be white, for if of a blue colour it will not take the tin glaze; this, however, is not objectionable if it is to be covered with a slip of "terra di Vicenza" (a white clay), a method which he terms "alla castellana." But it is the reverse with the clay gathered from the beds of rivers, the blue in this case being of the better quality.

We are told that nearly all kinds of work can be executed upon the potter's wheel (*torno*), excepting pieces of angular or oblong shape; and a list is given of the forms which can be made; namely:—

<i>Scudelle</i>	} <i>con orlo e senza</i>	-	{ Large and small shallow bowls on low feet, with or without rims.
<i>Scudellini</i>			
<i>Boccali</i>	} <i>con bocca e senza</i>	-	{ Large and small jugs, with or without spouts.
<i>Fogliette</i>			
<i>Bacile</i>	} <i>cavati dall' argento</i>	-	{ Large dishes and vases, formed after pieces in silver.
<i>Bronzo</i>			
<i>Fiore da tener olio, aceto, ed acqua.</i>			Bottles or cruets for oil, vinegar, and water.
<i>Fiaschi da vino, aceto, ed acqua</i>		-	Flasks for wine, vinegar, and water.
<i>Albarelli da spezierie e da confezioni.</i>			Drug pots, and jars for conserves.
<i>Lettovari ed unguenti</i>		-	Pots for ointments, pomades, &c.
<i>Tazzoni o vogliam Confettiere</i>		-	Tazzas for sweetmeats.
<i>Ongaresche dette in Vinigia Piadene.</i>			Cups on feet, called "piadene" in Venice.
<i>Piatti frati o vogliam piani</i>		-	Flat plates.
<i>Piatti con fondo, piede e senza</i>		-	Plates with sunk centres, with or without feet.

<i>Tondi con il fondo e senza</i>	-	Wide bordered plates, with or without sunk centres.
<i>Saliere a fongo</i>	-	Circular salt-cellars.
<i>Tazzine o vogliam ciotolette</i>	-	Small cups.
<i>Diversi vasi cavati dall' antico</i>	-	Various vases, after the antique.
<i>Vasi a pera ed a palla</i>	-	Pear-shaped and globular vases.
<i>Vasi da due corpi</i>	-	Double-bodied vases.
<i>Vasi a torre</i>	-	Tower-shaped vases.

It is difficult for us now, to apply these names with accuracy to the variously shaped pieces, and the more so, as we are informed, that in our author's time various names were given by different artists and at different potteries to the same form. Thus the "Vaso a pera" was also known as "Vaso da due maniche" and "Vaso Dorico;" and the body of such a vase was by some made in one piece, by others in two or three, making joints at the lower part and at the insertion of the neck, and uniting them by means of lute (*barbatina*). These vases and jugs with pyriform bodies, moulded handles, and shaped



Fig. 1.

spouts, or lips, were known as "a Bronzo antico" (Fig. 1), their forms, doubtless, being derived from the antique bronze vessels discovered in excavations. The shaped and pendent lips, we are told, are first formed upon the wheel as a projecting mouth or rim, the sides of which are cut away by means of a piece of wire, leaving the spout of the required outline, and shaping and finishing it off dexterously with the hand assisted by pieces of wood called *stecca*.

Some of these pieces have a stopper fitting into the neck by a screw, the worm of which is worked upon it by means of a piece of wood (*stecca*) formed with projecting teeth, the in-

terior of the neck being furnished with a corresponding funken worm. The details of all these methods are illustrated on the third table of his atlas of plates. After telling us that the *albarello* (Fig. 2), or drug pot, universally known under that name, is made of different sizes and always of one piece, our author describes the manner of forming the *Vaso senza bocca* (Fig. 3), a sort of puzzle jug with hermetically fixed cover on the top and an opening beneath the foot, from which an inverted funnel rises inside the body of the vase. To fill it, the piece must be inverted, and the liquid poured into the funnel at the foot, and may be again poured out at the spout, when required, in the ordinary way, the vase having been placed upright.

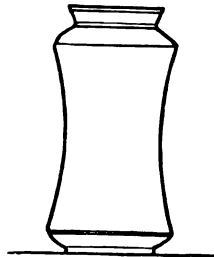


Fig. 2.



Fig. 3.

We then have a minute description of the potter's bench and wheel, with exact directions for its construction, which is simple and effective, not differing materially from that in general use; telling us also what forms of pottery are made upon that variety, or addition to the table of the wheel, called "scudella," which differs from the ordinary flat circular disk, known as the "mugiuolo" only in having a semi-globular piece of wood attached to its surface.

It is hardly necessary to give another list of the forms made upon one or other of these tables, but we may follow our author in his description of that set of five, or sometimes nine separate pieces, which, fitting together, form a single vase (Fig. 4). These sets, known as "scudella da donna di parto"

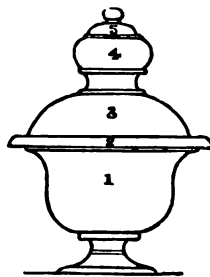


Fig. 4.

or "vafi puerperali," were made for the use of ladies in their confinements, and consist of the following pieces :—(1.) The broth basin or *Scodella*, on raised foot. Over this fits the lid (2), which also does duty as a plate (*Tagliere*) for the roll or slice of bread ; inverted over this is the drinking cup. (3.) *Ongaresca*, upon the foot of which fits the salt cellar, *Saliera* (4), surmounted by its cover (5). Piccolpasso tells us that they were sometimes also made of nine pieces, but he does not give the particulars of their arrangement.

Single portions of these are to be found in collections, but the writer is not aware of any one complete set having been preserved.

In figure 30 A. B. of his atlas we are furnished with the diameters and height of the pieces generally made at the author's pottery, which were in all probability the usual dimensions in vogue at the time he wrote, but need not be repeated in this notice.

Using either the *mugiuolo* or the *scudella*, the mass of clay, placed upon the disk, is revolved by the wheel and fashioned into form with the hands, assisted by variously shaped pieces of flat wood (*stecche*) and moulding tools of iron (*ferri*), all of which are figured in his designs.

The forms of the seggers ⁴⁶ (*case*) and the composition of the clay of which they were made, as also of the *tagli*, *punte*, *smarelle*, *pironi*, &c., variously formed tripods and supports for holding the pieces to be fired, are given us in detail and accompanied by designs. The clay consists of a mixture of the red earth used for coarser wares, and the white, which is reserved for vases and finer pieces. Of this mixture the seggers are formed upon the wheel, with openings cut through the sides and bottom.

⁴⁶ Seggers are cases made of fire-clay tested from dirt or accident in the and pierced with holes ; in these the furnace. finer wares are baked, being thus pro-

Shaped pieces with ornaments in relief, masks, spouts, handles, &c. are formed in moulds made of plaster of Paris (*gesso*) upon the original models. Upon this subject our author refers to the 8th book of the "Pirotechnica" of S. Vaunuccio Beringuccio, but he nevertheless gives us the method adopted by himself. The mould being ready, the potter's clay is formed into a cheese-shaped mass, of a diameter suitable to the size of the mould; from this slices are cut by means of a wire worked over two pieces of wood of the thickness of the required slice, and placed at either side of the cheese of clay. A slice of even thickness being thus obtained it is pressed by the hand into the hollows of the mould; that for the other side of the piece is then steadily pressed over the clay which occupies the corresponding mould, and the excess exuding from the edge between is neatly cut away. The foot would be similarly formed in another mould, and subsequently attached to the bowl by means of lute (*barbatina*).

This lute is made of the finer quality of clay, much worked and allowed to dry, then mixed with a certain quantity of the shearings of fine woollen cloth, kneaded with water, and diluted to the consistence of thick cream.

To make shaped vases or ewers (*bronzi antiche*), a mould is formed to each side of the piece, uniting longitudinally at the handle and spout; the clay pressed into each of these is neatly cut from the edge by means of the *archetto*, a wire strained across a forked stick, and joined to the corresponding side with *barbatina*, by which also the handle, formed in another mould, is attached to the piece, the inside being smoothed at the joint by means of a knobbed stick (*bastone*). The pieces known as "abborchati," such as salt-cellars with ornaments in rilievo, are formed in the same manner, as are also the "smartellati" or tazze, &c. formed after the manner of pieces in beaten metal (*repoussé*) with bosses and radiating compartments in relief. Of these many exist in collections, the majority

decorated with yellow and white grotesques, relieved by green, &c. on a dark blue ground, and with central medallions painted with heads or figures of the young St. John and other faints or cupids, on yellow ground, are usually, and perhaps rightly, ascribed to the fabrique of Faenza. It is, however, clear, from the drawing given by Piccolpasso (Tav. 11, fig. 44), that such pieces were also made at Castel Durante, and it is perhaps difficult to distinguish between those produced at one or the other fabrique. They were also made at Gubbio. The basket-like pieces (*canestrella*) were similarly moulded.

Having told us in his first book the nature of the clay and the manner in which it was formed into shape by turning or by moulding, Piccolpasso in his second book gives the receipts and methods of preparing the glaze and colours, beginning with the "marzacotto," the silicate of potash, or glass, which is the foundation of all glaze.

He begins by telling us that, when in November and December the wines are racked from the lees, these last (*feccia*) should be gathered on filtering bags and made into balls, which, being dried, are burnt with the addition of a few dry sticks in a place at some distance from the town, on account of the bad smell which they emit; they are surrounded by a low wall of brick or stone, and the pure white ash is collected in jars or barrels, slightly moistened to make it adhere together, and reserved for use. This is the potash or alkaline element, and is preferred to that made by burning the tartar (*gropola*) collected by scraping from the wine casks and burnt upon large unglazed pans placed over the furnace, although this last is used by those who make vases "alla Castellana" (? *sgraffiato* ware).

The next element is the siliceous sand, best procured from San Giovanni, near Terina, beyond the Arno in Tuscany; the which is white and clear as silver, heavy and free from im-

purity, and is known as “rena di San Giovanni.” Another kind, but of less excellent quality, comes from the Lake of Perugia; it is not so white. In Venice and at Padua they use a red-coloured sand from Udine, while at Verona and in Corfu certain stones with clear silvery centres are burnt and reduced to powder for the purpose. Of these ingredients—

<i>Rena</i> (sand)	-	-	lbs. 30
<i>Feccia</i> (potash)	-	-	„ 10 to 12

are intimately mixed together, and kept in earthen jars ready for fusing.

The preparation of the “Bianchetto” is next described.

Take of the best Flanders tin (*stagno*) as much as you require, and melt it in a clean iron or earthen vessel, from which it is to be poured into one of wood, and kept rapidly stirred with a wooden pestle; it will be converted into cinders (oxide of tin); another method is to squeeze the melted metal through a cloth. Then lay a sheet of paper on a common earthen pan, and spread the oxide, covering it with a broken dish or pieces open at the sides, that the fire may enter when it is baked.

For the “Verde” or green colour, take some pieces of old copper and expose them to the fire in a shallow pot; it is better when it becomes of a red colour than when black, which proves it to be too much burnt, and requires to be mixed with alternate strata of sulphur and salt and again placed in the furnace. So prepared and powdered it is known as “ramina” or “rame adusto.” Then take—

<i>Antimonia</i>	-	-	lb. 1 or 3
<i>Ramina</i>	-	-	„ 4 „ 6
<i>Piombo</i> (<i>bruciato</i>)	-	-	„ 1 „ 2

well mixed and pounded together. The antimony comes from Siena, and from the Maremma and Massa, but that received from Venice is the best.

The "Zallo," or darker yellow, is produced by the rust of iron, the best being that scaled from off old anchors; this is to be burnt in an earthen pot. Some afterwards soak it in urine, and others burn it with sulphur, as above described for the copper. Of these—

<i>Ferracia</i>	-	-	lb.	$\frac{1}{2}$	2 or $1\frac{1}{2}$
<i>Piombo</i>	-	-	„	$1\frac{1}{2}$	5 „ 2
<i>Antimonia</i>	-	-	„	1	3 „ 2

Some add a little *feccia*; the whole is then well pounded together and placed on paper in a dish.

The "Zallulino," or paler yellow, is made with—

<i>Antimonia</i>	-	-	lb.	1	or 2
<i>Piombo</i>	-	-	„	$1\frac{1}{2}$	„ 3
<i>Feccia (once una)</i>	-	-	oz.	1	„ 1
<i>Sal comune</i>	„	-	„	1	„ 1

These are all the made or compounded pigments used in the art; the natural ones are: Zaffara, called also "azzurro," for producing a blue colour, and which is brought from Venice; and Manganese, which is found in the neighbourhood, or brought from Tuscany.

We are then told the manner of constructing a reverberatory furnace, in which the tin and lead can be oxydized, and which is built of brick with an earth called "sciabione," probably a sort of fire-clay. It consists of an elongated square structure, divided longitudinally into two compartments, in one of which is placed the fire, while the other is occupied, on a higher level, by a shallow tray or trough made of *tuffo*, a volcanic stone, or of brick work, to contain the metals, upon and over which the flame of the burning wood is made to play in its passage to the draft hole at the end. The metals are always mixed in the proportion—

Tin (<i>Stagno</i>)	-	-	lb.	1
Lead (<i>Piombo</i>)	-	-	„	4, 6 or 7

according to the quality required and the nature or purity of the tin. These furnaces are capable of oxydizing from 100 to 200 lbs. at one firing; and the mixture of oxides when prepared is called "*Stagno accordato*." Lead alone oxydized is known as "*Piombo abbruciato*." As the oxide forms upon the molten metal it is drawn off by an iron instrument and collected in a clean copper vessel.

The (artificial) "*bianco allattato*," or milky white, which was invented by the Duke Alfonso d'Este, of Ferrara, although wrongly called "*bianco Faentino*," white of Faenza, is composed of 35 or 40 parts of tin to 100 of lead, both of which must be of the best quality, according to the proverb "*Piombo tedesco, stagno fiandresco*."

The proportions of ingredients used at Urbino for the colours, &c. differ but slightly from those given above, and at Città di Castello in the Marches, and many other places, varying quantities of the same substances are used to produce the pigments, glaze, &c. We do not, however, think it necessary to re-print all these details, which by our practical author's own admission are varied according to the quality of the ingredients and the experience and practice of the "*maestro*," but merely give the proportions for making the "*Marzacotto alla Castellana*" when tartar is used instead of "*feccia*," namely, seven parts of the burnt tartar to thirty of sand; and again a Venetian recipe for a tinted glaze, probably that which we find on the Venetian wares of the middle of the sixteenth century, viz. :—

<i>Feccia</i> (potash from wine lees) -	lbs. 20
<i>Rena</i> (siliceous sand) -	„ 40
<i>Azzurro</i> (zaffir) -	oz. 8
<i>Ramina</i> (oxide of copper) -	„ 4

At Venice also they frequently made use of "*cenere di levante*" instead of "*feccia*," than which they were much stronger; these probably were the ashes of marine plants, imported from the

Levant, and contained foda for their alkaline base. They also added some "tuzia aleffandrina," a sublimate from the calamine stone used in making brags, to the ingredients for producing the yellow pigment "zallulino." In the Marches bol-armenian was used in the preparation of "zallo."

The construction of the furnaces is the next subject for consideration. They were built of brick, and of an elongated quadrilateral plan, divided into two stories by an arched floor, pierced to allow of a free circulation to the heat; the upper chamber, which is higher than the lower, is furnished with four small openings on the upper part of either side (*vedette*), and nine similar ones in the vaulted roof; the lower chamber has a well, or depression, sunk about one foot beneath the surface, to receive the ashes from the fire, and both it and the upper one have an arched opening or feeding door (*bocca*) at one end. The dimensions usual at Castel Durante were six feet long by five wide, and six high, but in Venice they were larger, for, says Piccolpaffo, "I have seen one at the house of M^o. Francesco di Pier ten feet wide by twelve long, outside, having three openings to feed the fire."

In the upper chamber the wares are placed for baking, the finer sorts being enclosed in the seggers (*cafe*) piled one above another, and the coarser arranged between, supported by pieces of tile, &c., and so packed as to fill the chamber as much as possible without impeding the free current of the fire. This is the first baking, and at the same time the pigments, prepared as previously described, are submitted to the action of the fire in the upper part of the furnace. The opening to the upper chamber is then roughly bricked and luted up, leaving only a small orifice (*bocchetta*) in the upper part. The small lateral openings (*vedette*) are also closed, and those in the roof loosely covered with pieces of tile. The vases containing the mixture of sand and *feccia* for making the *marzacotto* are then placed upon

each other under the furnace at the further end (probably in the lower or fire chamber). All being prepared, and invoking the name of God, "ufo Christiano," with the sign of the cross, take a handful of straw and light the fire made of well-dried wood placed in the lower chamber, and which must be gradually increased for four hours, taking care that it is never pushed too much, lest the pieces run, or become too hard to receive the glaze. The furnace should be of a clear heat all throughout, and so continued for about twelve hours, drawing away the ashes from below with the "cacciabragie" or rake. When sufficiently baked let the fire burn out, and remove the cinders that all may become cool.

The narrative changes at this exciting moment, and we are afforded an accurate description of the various mills (*mulini*) used for grinding the glaze and colours at Urbino, Venice, and other sites of the manufacture, and which consist of fixed sunk tubs, at the bottom of which is a smooth flooring of flint stones accurately joined; upon this bed slides or works a smaller stone disc (*macinello*), with an eccentric circular motion, produced by its being fixed upon the end of a bent perpendicular axle worked with a lever by hand power, or with cog and spindle moved by a water-wheel (one of which he had seen at Fuligno) or draught animal.

Before lighting the furnace the ingredients for the *marzacotto* had been placed at the farther end of the fire chamber underneath; on taking out it will be found fused into a mass; from this the containing vase must be broken away, and the glass itself crushed in deep wooden mortars, pulverized, sifted, and washed. To make the ordinary white enamel or "bianco comune" take of—

<i>Marzacotto</i>	-	-	-	lbs. 30	32 or 31
<i>Stagno (accordato)</i> , mixed oxides					
of tin and lead (<i>vide ante</i>)	-	„	12	12	„ 11

and for its "coperta" or outer glaze—

<i>Piombo</i> (oxide of lead)	-	-	lbs. 17	16 or	$8\frac{1}{3}$
<i>Rena</i> (sand)	-	-	„ 20	20 „	10
<i>Feccia</i> (potash)	-	-	„ 12	13 „	6
<i>Sale</i> (common salt)	-	-	„ 8	9 „	4

In each case the ingredients are to be fused together, pounded and ground in the mill.

As in the preparation of the colours, so we find that at Urbino and other fabriques the proportions of these ingredients were varied according to their quality, the character of the wares, and the habit of the *maestro*, a larger quantity of the oxide of tin being used to produce a purer white enamel, as at Ferrara, where for the *Marzacotto Ferrarese* take—

<i>Stagno</i>	-	-	-	lbs. 6	6 or 7
<i>Rena</i>	-	-	-	„ 5	5 „ 5
<i>Sale</i>	-	-	-	„ 3	9 „ 9
<i>Feccia</i>	-	-	-	„ 5	4 „ 6

mixed, melted, pounded and milled; to 24 lbs. of this composition add 24 lbs. of *Stagno*, 24 of *Rena*, and 7 of salt, and again mix, fuse, and reduce to fine powder in the mortar and the mill.

It is not necessary to quote from our author the many various recipes he gives, the preparation and composition of which are all founded on the same principles, except in the case of using a "flip" or "engobe" of white earth, as practised at Città di Castello, Fuligno, &c.

In these cases the piece, after the first baking, is dipped into a bath of white earth of Vicenza, which has been milled into a creamy consistence with water. It is then again slightly baked, and ready to receive the glaze, composed of 9 lbs. of *marzacotto* and 3 of *piombo*.

By many, a small quantity of *zaffara* is added to the mixture in the varying proportions of 3 ounces to from 15 to 60 lbs. of *bianco*.

A black pigment is composed of—

<i>Rame arfo</i> (burnt copper)	lb.	1	or	0	or	0
<i>Manganese</i>	-	-	„	1	„	1 „ 1.3 oz.
<i>Rena</i> (sand)	-	-	„	6	„	12 „ 12
<i>Piombo</i> (oxide of lead)	-	„	10	„	12	„ 14
<i>Zaffara nera</i>	-	-	„	0	„	1 „ 2½

“And now I will give you the ‘biancheggianti,’” that is made in “Lombardy, bearing in mind that the earth of Vicenza is used, as has been said of the colours of Castello—

Rena - - lbs. 5 *Piombo* - - lbs. 10

making the design (*dipingasi*) on the white earth, when they shall have had the earth of Vicenza; I would say with a style of iron of this kind (gives design), and this drawing is called ‘sgraffio’” (p. 41).

This is an interesting passage, connecting as it does these incised wares with the fabriques of Lombardy, to which, from the character of the designs upon the earlier pieces, we have always assigned them.

Neither need we follow our amorous maestro through all the poetic rhapsodies of his 42nd page, in which he tells us that he has undertaken the work to relieve his mind from constant thought of his beloved lady, whose various charms he compares, in high-flown eulogy, with all that is glorious in nature and in art; “for,” says he, “the more I seek to free myself from amorous thoughts by the combination of a *piombo* and a *stagno* to my soul the beautifully proportioned features of my ‘bella amata’ constantly appear, reflected, as it were, in the various colours; but I know no lustre that would paint her golden hair, or black that is not inferior to that of her beauteous lashes. The flash of her divine eyes is comparable to nothing but the scintillation of the sun’s rays. The beautiful ‘bianco di Ferrara’ appears black, harsh, and red when placed beside her smooth and delicate arm; and for her smile! art is incapable

of producing any object that could cause a fraction of the happiness which it conveys."

Oh! admirable potter, whose art not only fashioned the cold clay into forms of beauty, and clothed them with colour "rich as an evening sky," but drew poetic simile from earthy mixture in mentally painting her charms, which hand could not portray. How gladly would we possess one of those love tokens, those *tondini*, with Cupid in the midst, or hearts united by the silken ribbon or the piercing dart, or inefficient portrait of your "bella incognita," upon which you must have expended all your artistic power to make worthy of her acceptance and of the reward of that "dolcissimo riso."

In his third book he goes into further details of the glaze and colours, manner of painting, firing, &c.

The "bianchetto," which is only once baked, and the other colours, being removed from the furnace, are triturated with water on a "piletta," or hand colour mill, or by means of a pestle and mortar, to reduce them to a fine powder, and passed through a horse-hair sieve. Some grind them on a slab of porphyry, which is even better. The green pigment may be baked two or three times. The "zallo" and the "zallulino," after once or twice baking, are covered with earth and again baked in the hottest part of the furnace.

The white enamel glaze, having been properly milled, and fined through a sieve, is made into a bath with water to the consistency of milk. The pottery baked in biscuit is taken out of the furnace, and after being carefully dusted with a fox's tail, is dipped into this bath of glaze and immediately withdrawn, or some of the pieces may be held in the left hand, while the liquor is poured over them from a bowl. A trial piece should show the thickness of glove leather, in the adhering coat. The "invetriatura" having been thus applied, and the

pieces allowed to dry, are now ready to receive the painting. This is executed with coarser and finer brushes or *penelli*, made of goats' and asses' hair, and the finest of the whiskers of rats or mice; the ordinary wares being held in the left hand or on the left knee, and the finer in wooden cases, lined with tow, to prevent rubbing. A different brush must be used for each colour. The painters generally sit round a circular table, suspended from the ceiling, which turns round, and upon which the different pigments are placed.

The outlines and shadows are painted with a mixture of *zallo* and *zaffara nera* in the proportions of 2 parts of the former to $\frac{1}{2}$ and $1\frac{1}{2}$ of the latter, the first mixture producing the lighter tint known as "*mista chiara*," the second a darker colour, the "*mista scura*." With the former the sketch is made, and the shadows put in; with the other you retouch and finish. In the absence of *zaffara nera* make a mixture of equal quantity, composed, one half of good zaffir and one half of manganese, to add to the *zallo*.

For a tree, dead flesh, stones, and certain roadways in full light, take of—

Zallulino, 2. *Bianchetto*, 3 or 4 parts.

For timber or woodwork, and some roads, with the stones reddened,

Zallo, 1. *Bianchetto*, $1\frac{1}{2}$ or 2.

For the sky, the sea, steel, and other iron, &c.

Zaffara, 1. *Bianchetto*, 2 or 3.

For ploughed land, street, ruins, and stone work,

Mista chiara, 1. *Bianchetto*, 2.

For green fields, certain foliage, or shrubs, in sunlight,

Zallulino, 1. *Ramina*, 2.

For the hair,

Zallulino, 2. *Zallo*, 1.

The painters, nevertheless, vary these proportions, and the pigments are used lighter or darker, according to what they require.

Piccolpaffo states (p. 48) that as yet a red colour is unknown to their art, but that he has seen it used in the "bottega di Vergiliotto in Faenza," beautiful as cinnabar, but it is deceitful or uncertain. It is made by grinding *bolo-arminio* with red vinegar, and painting over the *zallulino*. This may probably be the rich red, notable upon some of the wares attributed to Faenza, and also abundantly used at Caffaggiolo.

Certain precautions, we are told, are necessary in using the *bianco ferrarese*, which is apt to have air bubbles, being applied twice as thick as the ordinary enamel, and, moreover, can only be painted over with the black and blue zaffir, the former for outlines, the other for shading, using only *zallulino* and *zallo* for finishing the subject.

From the excellent Ferrara white invented by Duke Alfonso, we are led to consider the method of glazing ordinary common pans and other vessels.

<i>Piombo</i> (oxide of lead)	-	lbs. 3	21 or 20
<i>Rena</i> (sand)	-	" 2	7 " 8
<i>Ferraccia</i> (oxide of iron)	-	oz. $1\frac{1}{2}$ lbs. 1	" 1

this being, in fact, nothing more than the ordinary yellow coloured lead glaze used for the inside of common red earthenware in England and elsewhere.

To return to the painted pieces, these, after being dried in a clean place, taking care that the "bianco" is not chipped or rubbed off, are painted with *zallulino* on the outer edge, and are then ready to receive the "coperta" or outer glaze; the composition of this, corresponding with the enamel, has been already given (p. lxxxiv), and it is milled and prepared in every way like the "bianco." The bath, similarly prepared,

must be more liquid, as a thinner translucent coating only is required over the colours; into this the pieces are dipped, precisely as in the former process, and being again dried, are ready for the final firing. For this purpose the furnace, after being well cleaned, is lined under the arching with a luting, composed of "*sciabione*," a sort of fire-clay mixed with asses' dung, and iron scales from the blacksmith's. The furnace is then filled with the wares in their seggars, &c., in which the pieces are supported by points or *pironi*, tripods, triangles, &c., made of clay, as on the first baking, and the fire applied in the same way by the lower chamber. Care is required in packing the furnace, that it be full without overcrowding, and that a free current be left for the heat to pass among all the pieces, filling spaces not occupied by the seggars with crude wares, colours to be baked, &c., as before.

After prayer and thanksgiving to God commence the fire, not, however, without observing the state of the moon, for this is of the greatest importance. Those who are old and experienced in the art state that you should avoid firing at the waning of the moon; the fire will want in brightness, as the moon wants in splendour. Avoid also doing it at the period of the aquatic signs of the zodiac, as this is very perilous. The heat is to be increased little by little, avoiding smoke in the furnace, and after about eleven hours of firing open one of the side "*vedette*," and see if all is bright and clear within. This do also with the others, and should one part be less heated than another, place additional fuel at that end, opening the upper orifices in the roof, that the draught may be increased in that direction. When all is equally fired, allow it to go down, but in order to examine whether it has succeeded, take the "*vedetta*," a long iron rod, at the end of which is a socket, in which place a piece of dried willow wood; introduce this at the lateral openings and it will take fire, illuminating the interior, and enabling you to examine the state of the wares.

Our author finishes his third book by referring to a series of designs in his atlas, illustrative of the styles of decoration ; they are as follows :—

Trofei.—Arms, musical instruments, books, tools, &c., spread over a coloured ground ; of very general use, particularly in the state of Urbino.

Rabesche.—Arabesques of oriental derivation, after damascened work, generally upon a light ground, and more in use at Venice and Genoa.

Cerquate.—Wreaths and diapering of oak branches, and acorns ; much used in the Duchy of Urbino, in compliment to the reigning family, Della Rovere. Generally in dark yellow on a blue ground, and frequently encircling a central medallion.

Grotesche.—Male and female figures, with foliated limbs and in grotesque combinations, with animals, &c. ; on white, and on coloured grounds.

Foglie.—Leafage covering the surface. Genoa and Venice.

Fiori.—Flowers intertwined, with birds in *camàieu*. Venice.

Frutti.—Fruits mixed with foliage, similarly used.

Foglie da dozzena.—A coarser variety of *foglie* on inferior wares. Much made at Venice.

Paesi.—Landscapes, with buildings, &c. Also frequent at Venice and Genoa.

Porcelan.—Light scroll-work, foliated and with flowers, in blue on a white ground.

Tirata.—Strapwork or interlacings, mixed with light foliated scrolls on a white ground, with or without a central white ornament.

Sopra Bianco.—More accurately called “ bianco sopra bianco,” Grecian honeysuckle, and various ornament painted in a white pigment on a white ground.

Quartiere.—Foliated decoration, in equal compartments, radiating from the centre.

Groppi, con fondi e senza.—Strapwork interlaced to form figures, or to enclose medallions with bufts, &c., on a darker ground, and intermixed with foliated ornament.

Candelliere.—Grotesques arranged with symmetry, generally about a central foliated stem. Much used in the Duchy of Urbino.

In a supplement Piccolpasso gives us an account of the manner of making *majolica*, and it will be observed that throughout his narrative he has never applied that term to the painted and glazed wares produced at his own “botega,” or at any of the others to which he refers.

He tells us that he feels he ought not to omit the account of it, which he has received from others, although he has never made, or even witnessed the making of it himself (“non ch’io ne abbia mai fatto ne men veduto fare”). “I know well,” he says, “that it is painted over finished works; this I have seen in Ugubio, at the house of one Maestro Cencio,” except that the portion of the design which is to receive the lustre colour is left white at the first painting; thus, a figure in a grotesque whose extremities are to be lustred will only have those parts painted which are to be coloured, leaving those extremities merely sketched in outline on the white ground; these, after the colours have been set by firing, are subsequently touched with the lustre pigment, composed as follows:—

Rosso da Majolica.

			A.	B.
<i>Terra Rossa</i>	-	- oz.	3	6
<i>Bolo Arminio</i>	-	- „	1	0
<i>Feretto di Spagnia</i>	-	- „	2	3
<i>Cinabrio</i>	-	- „	0	3

To the second mixture B (called "majolica d'oro") is added a "carlino" of calcined silver, grinding them all together, then place them in a pipkin, with a "quattrino,"⁴⁶ and fill with red vinegar, in which they are to macerate until the latter is all consumed; it is then again ground up with more vinegar, and applied with a brush to those parts of the design to be lustrated. The process of firing differs from the former one, inasmuch as that the pieces are not enclosed in seggars, but are exposed to the direct action of the flames.

The furnace is differently constructed, the fire chamber square in form, having no arched roof pierced with holes, but only two intersecting arches of brick to support the chamber above, the four corners being left as openings for the free current of the flames. Upon these arches is placed a large circular chamber or vessel, formed of fire-clay, which fits into the square brick structure, touching at the four sides, and supported on the intersecting arches beneath, but leaving the angles free. This inner chamber is pierced in all directions with circular holes, to allow the flames free passage among the wares. The method of building these furnaces is kept guarded, and it is pretended that in it and the manner of firing consist the great secrets of the art. The *scudelli* are packed with the edge of one against the foot of another, the first being supported on an unglazed cup. The furnaces are small, only from three to four feet square, because this art is uncertain in its success, frequently only six pieces being good out of one hundred; "true the art is beautiful and ingenious, and when the pieces are good they pay in gold."

Only three varieties are produced, golden, silver, and red; other colours can only be given by the other method. The fire is increased gradually, and is made of *palli* or dry willow branches; with these three hours firing is given, then, when

⁴⁶ Small copper coin.

the furnace shows a certain clearness, having in readiness a quantity of dry broom (*ginestre o vogliam spartio*) cease using the willow wood, and give an hour's firing with this; after, with a pair of tongs remove a sample from above. Others leave an opening (*vedetta*) in one of the sides, by which a sample or trial, painted on a piece of broken ware, can be removed for examination, and if it appears sufficiently baked, decrease the fire.

This done, allow all to cool, then take out the wares, and allow them to soak in a lye of soap-suds, wash and rub them dry with a piece of flannel, then with another dry piece and some ashes (of wood) give them a gentle rubbing, which will develop all their beauty.

"This is all, as it appears to me, that can be said about the majolica, as also about the other colours and mixtures that are required in this art."

The foregoing is an abstract or epitome of this curious and interesting manuscript, which gives us a perfect idea of the manner, and comparatively simple appliances, under which these beautiful and highly decorative examples of the potter's art were produced in Italy during the fifteenth and sixteenth centuries. The *rationale* of these processes are clear enough, and require no comment, but we may perhaps remark, that whereas the fixing of the glaze and colours in the ordinary process is merely produced by a degree of heat sufficient to liquefy and blend them, in the case of the metallic reflection a different effect is requisite, and different means adopted. The pigments consist partly of metallic salts, which being painted on the wares, after exposure to a simple heat for some time, have then directed upon their glowing surface the heated smoke given off by the fagots of broom; this smoke being in fact carbon in a finely divided state, has great power, at a high temperature, of

reducing metals from their salts; painted on the wares these are thereby decomposed, leaving a thin coat of mixed metal, varying in colour and iridescence from admixture with the glaze and other causes, and producing the beautiful effects so well known.

The various names by which the Italian pottery of the renaissance has been known, have in some instances arisen from, as they have also led to, error. "Faenza ware," doubtless, had its origin from the town of that name, although its French equivalent "faïence," may either be a translation of the Italian, or may, as has been suggested, be derived from a town in Provence, called "Faïance" or "Fayence," a few miles from Cannes and Fréjus, where potteries are stated to have existed from an early period. We shall recur to this subject under the fabrique of Faenza. "Urbino ware" and "Umbrian ware" explain themselves as allusive to those important sites of the manufacture, while the name of "Raffaelle ware" was doubtless derived from the subjects after his designs, with which so many pieces were painted, and from the grotesques after his manner. A very beautiful drawing of his school, and which has been ascribed to Raffaëlle's own pencil, is in the Royal Collection at Windsor. It is for the border of a plate, and consists of a continuous circular group of amorini, dancing in the most graceful attitudes.

Scripture subjects are perhaps more general upon the pieces of early date, particularly those of Faenza, on which designs from Albert Dürer, Martin Schön, and other German painters are found, executed with the greatest care; such subjects were also used at Caffaggiolo. The spirit of the renaissance awakening a passion for the antique, declared itself in the numerous representations from Greek and Roman history and mythology, scenes from Homer, the metamorphoses of Ovid, and the like, which formed the main stock subjects for the wares of the Umbrian fabriques, excepting always the sacred histories de-

lineated so admirably by Orazio Fontana and others, from the designs of Raffaello and his scholars. It was among the artists of this Duchy that the habit of writing the subject on the back of the piece chiefly prevailed, and the present catalogue will give sufficient specimens of curious spelling and strange latinity without further quotation. Transmutation of subject is not rare, as the burning of the "Borgo" for the Siege of Troy, and others.

Nor need we here give illustrations or enter into many details of form, as they will be abundantly supplied in the body of the catalogue. They appear to have varied considerably at different localities of the craft, partaking of a classic origin, mixed with some orientalism in the earlier, and Gothic forms in the more northern pieces; but upon all the exuberance of fancy and rich ornamentation characteristic of the Italian "cinque-cento" is made evident, as it is upon the furniture, the bronzes, and the jewellery of that artistic period.

There can be little doubt that the maiolica and finer painted wares were looked upon at the time they were produced as objects of ornament or as services "de luxe." The more ordinary wares or *dozzinale* were doubtless used for general domestic purposes in the houses of the higher classes, but the finer pieces decorated by better artists were highly prized. Thus we find that services of such were only made for royal or princely personages, frequently as presents from the reigning prince of the State in which they were produced. So also at Sèvres and at Meissen, although it does not appear that the Italian fabriques were maintained and in the exclusive hands of royalty, except, perhaps, in a few instances. Some of the choicest specimens in our cabinets were single gift pieces; small plates and *scodelle*, which it was then the fashion for gallants to present, filled with preserves or *confetti*, to the ladies of their choice. Many of these are of the form known as *tondino*, small, with a wide flat brim, and sunk

centre; in this the central medallion is generally occupied by a figure of Cupid, hearts tied by ribbon, or pierced by arrows; the *fede* or joined hands, and similar amatory devices, or with a shield of arms and initial letters. The borders are painted with grotesques and trophies, among which sonnets and music sometimes occur, and medallions with love emblems, portraits, and armorial bearings. These *amatorii* pieces also occur as large plates and deep saucers, *bacinetti* or *tazze* and *fruttiere*, the surface of which is entirely covered with a portrait of the beloved, accompanied by a ribbon or banderole, on which her name is inscribed, with the complimentary accompaniment of "bella," "diva," "paragon di tutti," &c. Other such pieces are decorated in the manner of the *tondini*, curious amatory sentences and emblems being introduced among the ornaments. Jugs, vases, and other shaped pieces were also decorated in a similar style. A curious example, formerly possessed by the Marquis d'Azeglio, is figured in Delange's "Recueil" (pl. 8), it is a bell made of this pottery, and inscribed "Bella dei Belle."

The number of such pieces in this Museum renders it quite unnecessary to quote the naïve sentences from others.

All objects for table use: inkstands, ornamental vases, and quaint surprises; salt-cellars of curious forms; jugs of various size and model; drug pots and flasks in great variety; pilgrims' bottles, vases, and cisterns (*rinfrascatoio*), candelabra and candlesticks, reliefs and figures in the round; in short, every object capable of being produced in varied fancy by the potter's art; even to beads for necklaces, some of which are in the writer's possession, decorated with knot work and concentric patterns, and inscribed severally ANDREA · BELLA = MARGARITA · BELA · = MEMENTO · ME ·; these, the only examples hitherto recorded, are finished with considerable care, and are probably of the earlier years of the sixteenth century.

There is little doubt that many of the pieces ostensibly for table use, were only intended and applied for decorative purposes, to enrich the shelves of the "credenza," "dressoir," or high-backed sideboard, intermingled with gold and silver plate, Venetian glass, &c. Such pieces were known as "piatti di pompa," or show plates, and among them are some of the most important and beautiful of the larger dishes and bacili, as well as the more elaborate and elegant of the shaped pieces.

CHAPTER III.

COLLECTIONS.

Italy.



COLLECTIONS of the finer examples of Italian Maiolica and enamelled pottery must have been formed in various royal and noble palaces at the time of their production, specimens received as presents and others purchased in encouragement of the art, being without doubt prized and guarded for their ornamental excellence.

Perhaps the most extensive may have been that of the Dukes of Urbino, which eventually in great part would seem to have reverted to the Medici family, at Florence, on the marriage of Vittoria, granddaughter to Francesco Maria II. with Ferdinand de' Medici, after the Duchy had been absorbed into the Pontifical States. It probably is the remainder of that collection which now forms so rich an assortment of the wares of the Urbino fabriques, belonging to

the Italian Government, and exhibited in the Museum of the Bargello, in Florence. We shall enter into a more detailed consideration of this collection under the head of the Urbino fabrique. Perhaps from the same cabinet came some of those fine Urbino pieces, which are said to have been procured from Cosmo III. de' Medici, by his friend Sir Andrew Fountaine, and which now form portion of the rich collection at Narford Hall.

The vases of the "Spezieria," attached to the palace at Urbino, ordered by Duke Guidobaldo II. of the Fontana family, were presented by Francesco Maria II. to the Santa Casa at Loreto, where they are still in great part preserved. (See *ante*, p. lxi, and Urbino.)

Until within the last ten years many of the Italian palaces contained specimens of these wares, which had been in the possession of the families from the time of their production, but the greed of collectors and the demands for public museums stimulated the activity of dealers throughout Europe, and almost every house in Italy has been ransacked for its ceramic treasures. The need or cupidity of the owners, or the necessities of the division of property after death, have in too many instances caused them to part with these heirlooms; so much so, indeed, that England and France individually possess more specimens of these wares than remain in the native land of their production.

The decline of taste for objects of the "cinque-cento," which supervened upon their decadence, followed by troublous times, and the devastating wars of the last century, caused many of these pieces to be stowed or hid away in lumber closets, or cellars, and it is only within the last quarter of a century that many of them have again been brought to light. Such was the case at one of the Roman palaces, where an oval cistern of the largest size and highest quality of Urbino ware, two smaller ones, and several large dishes and other pieces, among

them a fine lustred Xanto, were, not many years since, unearthed from a cellar. Some few amateurs and antiquaries, as Passeri, gathered stray pieces, while others continued to adorn the inhabited or desolate show rooms, the plates being frequently mounted in frames, and hung as pictures on the walls.

The Bargello Collection at Florence is the only important one in that city. A few pieces still remain in some of the palaces, as a fine Urbino dish in the Corfini, and some plates of a service painted by Xanto for the Strozzi family, now in possession of the Marchese Carlo of that name. Count Gaston Larderel also has a cabinet. Important examples are frequently in the hands of the principal dealers, but are necessarily ever on the wing. Messrs. Foresi, Gagliardi, Egidii, Rufca, and the too well known Freppa, &c. have had some of the most valuable pieces through their hands.

The palaces of Rome have not escaped the general sack. The Villa Albani formerly had a rich collection, but most of these Mr. Barker, some years since, made his own. The Prince Giustiniani Bandini had one of the finest M^o. Giorgio's which have descended to us, but it and its companion Xanto became the property of Baron Parpart. In the Barberini palace is an oval vase of the largest size, and some other pieces. Monsignore Cajani has some examples, particularly the reliefs ascribed to M^o. Giorgio, which formed a framing to the altar piece of the Rosario, the centre of which is in the Frankfurt Museum. Mrs. and Miss Lockwood, long residents in the eternal city, possess in addition to a choice cabinet of oriental and other porcelain, an interesting series of Italian wares. Madame Gauthier and M. Dutuit also possess some specimens. Naples and the South of Italy have but little except of the later wares of that city and of Castelli. Signor Alessandro Castellani has a choice collection, since removed to Rome, but we fear only a fleeting possession.

Arezzo possesses in the city museum a room full of examples, among them a very fine early Faenza plate, some by Xanto, and other good specimens of Castel Durante and other fabriques.

At Pisa is the cabinet of Signor Toscanelli.

At Siena is the collection of Signor Aleffandro Saraceni ; among the rest a fine plate with the monogram of Orazio Fontana.

At Volterra there are some examples in the Casa Maffei.

At Gubbio the Rangbrasci are said to possess specimens ; from La Fratta, near Perugia, the Mavorelli Collection has been added to the Castellani. Count Baglioni, at Perugia, we believe, has a cabinet ; but that of Signor Tordelli, at Spoleto, has been recently dispersed.

At Fermo, we believe that Sig. Raffaele de Minicis still retains his examples, but Urbania no longer possesses those of their historian, Sig. Giuseppe Raffaele.

At Ferrara, in the Strozzi palace, about twenty pieces are framed, but so fixed as to be examined with difficulty.

The Gallery at Modena possesses some from the Castle at Ferrara.

At Pesaro is a large collection at the Hospital for Incurables, bequeathed to that institution by the Cavaliere Mazza, among which are some fine examples. They have been enumerated and described by Sig. G. J. Montanari, in his " Lettera al Ch. Sig. L. Bertuccioli."

Bologna, in the Museum of the University, has a choice collection, made chiefly under the guidance of Sig. Frati, and to which we have had frequent occasion to allude. The Delfette Collection, so ably catalogued by Sig. Frati, has been entirely dispersed, but the tiled flooring of the Marigny Chapel in S. Petronico is now well cared for.

At Venice the Correr Collection has the important series of early Faenza plates, dated 1482, by the artist who signs with a monogram composed of the combined letters T. B. An exquisite ewer by Giorgio, and other fine specimens described in the excellent catalogue by its late lamented director, Sig. V. Lazari. Our countryman, Mr. Rawdon Brown, has some pieces, and the tiles in a chapel of S. Sebastiano are noteworthy.

Brescia, in the Museum, has a Giorgio, and others are in the Palazzo Bronzini.

Milan, in the Brera, has a few fine examples, and in the Library of the Trivulzio Palace.

Spain.

At Madrid there are specimens in the Dispensary of the Escorial, and

At Seville, La Cartuja contains the collection of M. Pickmann.

Germany.

Dresden. In the Japan Palace there are some 180 examples, but the wares of Italy of the better period are but poorly represented in that rich assemblage of ceramic productions.

Berlin has a large number of pieces in her museum, but when seen by the writer they were placed without any regard to arrangement, many of the finer examples being almost out of sight, and inferior late wares occupying the best positions. The collection greatly needs classification and a catalogue.

Ludwigslust possesses the examples mentioned by Goethe, and

Hanover, that bequeathed by the late M. Kestner, so long resident at Rome.

Brunswick, in the ducal palace, also has an extensive collection which suffered much breakage and loss consequent upon the wars of the first empire. It still has some fine pieces, but the same want of arrangement and catalogue exists as in the other German museums.

Sigmaringen, in the museum, and near

Cassel, at the Wilhelmshöhe, are a number of pieces, as also at Wilhelmsthal.

Switzerland.

Thun. At Château Hüneg, on the border of the lake, is the rich collection formed by the late Baron Parpart, who purchased the remarkable Giorgio from Prince Bandini,⁴⁷ and whose lovely villa is a museum of maiolica, Dresden porcelain, glass, and other art objects, attesting to the excellent taste of their lamented collector.

Geneva. The Baron A. De Rothschild has an exquisite ewer by M^o. Giorgio, and other examples among his art treasures at Pregny.

Holland.

The Hague, in the well-known collection of china, possesses a few good pieces of Italian ware, particularly a Castel Durante circular dish finely painted.

Sweden.

Stockholm possesses some good examples in her museum, some of which are illustrated in Delange's folio work.

⁴⁷ This noble dish, which was sold for Mdme. Parpart, at 880*l.*, has since been acquired by Sir R. Wallace, at a price nearly doubling that amount. We rejoice that it is now in England.

Russia also has specimens in the houses of some of her wealthy nobles, among the non-resident of whom are some of the possessors of rich collections in other countries.

France.

The Louvre Collection is rich in number, amounting to over 650 pieces, among which are many of the greatest beauty and interest. It has been ably catalogued by M. Alfred Darcel, whose work is frequently referred to in these pages.

The Hôtel Cluny is also rich in its Italian pottery, having many pieces of note, which are referred to.

Some highly interesting specimens were preserved in the rich Ceramic Museum at Sèvres, but it is greatly to be feared that the necessity of its removal to escape the danger of French and German projectiles during the late war, may have subjected it to a less immediate, but not less fatal, visitation; and that the return of wounded and missing specimens, particularly among the higher ranks, may be painfully extensive when reinstated on its former shelves; no longer, alas, to be superintended by its lamented custodian the late M. Riocreux.

The private collections, like many of those in England and Italy, have been greatly scattered within the last few years. Those of Debruge Duménil, Soltykoff, De Sellières, Pourtalès, Visconti, Rattier, and Louis Fould have passed under the auctioneer's hammer, while that of M. Sauvageot is absorbed, by his bequest, into the Louvre.

There yet remain many which are very rich, among them may be particularly mentioned those of the Barons Saloman Alphonse and of Gustave de Rothschild, the last, one of the finest in Europe; Prince Ladislaus Czartorisky; M. Bafilowski, Joseph Fau, M. Leroy Ladurie, Baron Dejean. M. Ch.

Schæffer has a fine collection of Persian and Rhodian ware, and Baron J. C. Davillier is rich in those, as also in Hispano-Moresque, as well as possessing some important pieces of Italian pottery, referred to in this volume.

There are examples also in the possession of MM.—

Comte d'Armaillé.

Doctor Belliol.

Le Blanc.

Bonafé.

M. Bonnet.

Cherubini.

Comtesse de Cambis.

Fayet.

Alfred Gérénte.

Paul Gegnault.

Meusnier.

Comte de Montbrun.

Edouard Pascal.

Poucet.

Marquis de Saint-Seine.

D'Yvon.

At Rouen, M. Dutuit has a rich cabinet of Italian pottery, and there are specimens in the museum of that city.

ENGLAND.

The choicest collection of Italian pottery in England, and perhaps in the world, is that in the British Museum; although not extensive (about 160 specimens) it is remarkable for the artistic excellence of the specimens, the many pieces signed by the painters, and the illustration of almost every period and fabrique of the art. The nucleus of this collection is a piece which came into the Museum by bequest of Sir Hans Sloane, its original founder. At the dispersion of the

Bernal Collection the attention of the Trustees was directed to this branch of ancient art, in which our National Museum was sadly deficient, and we owe to the knowledge and keen perception of Mr. A. W. Franks, the accumulation of this invaluable series, the which, moreover, he greatly enriched by numerous donations from his own cabinet.

More important in regard to numbers, and perhaps equally so with respect to choice specimens, is the South Kensington Collection, of which this is the catalogue. The writer well recollects the consultation held, and the examination of the first piece about to be acquired for the new Museum (the fine St. Francis plate by M^o. Giorgio), by the amateurs and connoisseurs to whom it was shown at Marlborough House in 1854. The Bernal sale followed, and the Soulages Collection was acquired by purchase. But we are indebted to the untiring energy and acute discernment of Mr. J. C. Robinson for the selections made from the Bernal and various other sales, and for the important examples purchased by him in Italy and elsewhere.

In the Museum of Economic Geology are a few examples illustrative of the application of natural materials to art purposes, some of which are interesting, and are referred to under the respective fabriques to which they may belong, and in the Soane Museum is a quoted specimen.

PRIVATE COLLECTIONS.

As in France and Italy, the dispersion of private collections has been painfully frequent during the last few years in England. With the exception of Mr. Fountaine's, no special collections of maiolica or Italian pottery existed in England half a century ago. Horace Walpole, at Strawberry Hill, had several fine pieces in his extensive and very miscellaneous assemblage, as was the case at Stowe and some other noble

mansions. The dispersion of the Strawberry Hill collection was an event, and prices were deemed high, although perhaps not one fourth, or in some instances one tenth, of what they would now realize.

The sale of the contents of the Duke of Buckingham's seat at Stowe also brought many choice specimens into the market, and served to enrich other cabinets, particularly that of Mr. Ralph Bernal, at whose death his also was brought to the hammer. This sale was a great event; no such extensive and choice collection had ever been dispersed in England, and it occurred at a moment when the attention of antiquaries and connoisseurs was keenly directed towards the arts of the Italian renaissance. The trustees of the British Museum, and the Committee of Council on Education, then forming the museum at Marlborough House, had their attention directed to this unusual opportunity for enriching the national collections; amateurs and dealers, antiquarians and dilettanti, flocked from all parts of England and the Continent, the collection being so rich in all the various categories of art objects. Competition was great, and prices far exceeded those of Stowe and Strawberry Hill. Some of the choicest specimens in the British and the South Kensington Museums were acquired on this occasion, the greater part having been purchased by our Government. Since that period many other cabinets have been disposed of in London, as the Montcalm, the Uzielli, the Marryat, and others. The Marquis d'Azeglio, changing his taste for maiolica to the porcelain of his native country, sold his collection in Paris, and that of Mr. Barker has passed into the possession of Mr. Cook of Richmond (Visconde de Montferrat), with the exception of some few pieces.

Mr. Addington also has parted with his fine examples, as also has Mr. Morland.

The oldest, and at the same time the richest, private collection of Italian pottery in this or in any other country is that

belonging to Mr. Andrew Fountaine, of Narford Hall, in Norfolk, and its wealth is enhanced and supported by an equally rich assemblage of the wares of Oiron or Henri Deux, of Palissy, of Nevers, and of the enamels of Limoges. This royal and noble company has a chamber exclusively devoted to its display.

Mr. Marryat, in his History of Pottery, describes the room in which it was then contained, but within the last few years the present owner has built a larger one for its reception. The old octagon, now entirely filled with Oriental porcelain, opens from the smaller drawing room, which forms a wing to the larger, at the end of which an oblong octagon, of increased size, has been constructed. It is entirely of stone and metal; and here the collection is ranged on shelves around, niches above affording convenient placement for the larger Italian and Nevers vases, while encircling the floor, the great Palissy and Urbino cisterns, &c. form a fitting basement. As in the smaller octagon, it is lighted from above, and communicates with the drawing room by a door formed of one large sheet of plate glass.

It is not necessary to enter into any detail of the numerous remarkable examples which this room contains, as they are frequently referred to in the following pages under the various fabriques to which they are assigned, but some notice of the history of the collection may be given. Its original founder, Sir Andrew Fountaine, inherited Narford Hall from his father, who had built it, and who had there cultivated the friendship of Pope, rendering his house "the rendezvous of living genius and a repository for works of art and learning." Sir Andrew travelled much, long residing in Italy, where he was in great favour with the Grand Duke Cosmo III. de' Medici, in the earlier part of the last century. From him it is believed that Sir Andrew may have acquired some of the finer specimens of Limoges and Nevers, as also probably of the Italian pottery. His love for art was

greatly in advance of the period, extending, as it did, to objects of this class, then comparatively little appreciated, a circumstance which, aided by his own knowledge, enabled him to form a rich collection. Returning to England, Narford became a museum of pictures and other works of art, where Sir Andrew cultivated the society of the learned, and enjoyed the friendship of Swift, who mentions him in the *Journal to Stella* in terms of high regard. He died in 1753.⁴⁶

The collection has been, moreover, greatly added to by the present owner, who, altering and enlarging the house, availed himself of the opportunities offered by the sale of the Bernal and other cabinets of note, to make important additions to its art treasures.

The following amateurs possess more or less extensive collections of the wares which form the subject of this volume, many of whose specimens are referred to in its pages:—

Amhurst, A. T., of Brandon.	Franks, A. W.
Attree, C.	Gosford, Earl of.
Bale, C. Sackville.	Henderfon, John.
Berney, the Rev. T.	Holford, R. S.
Bohn, Henry.	Hollond, Robert.
Campbell, Sir H. Hume.	Hope, Mrs. H. T.
Cook, F. (Visconde de Montfer- rat).	Huth, Louis.
Coope, Octavius.	Langford, Capt.
Cosier, W.	Layard, A. H.
Coutts, Baroness Burdett.	Locker, F.
Diamond, Dr.	Lombe, Evans.
Dillon, Frank.	Magniac, H.
Falcke, Isaac.	Maguire, H.
Falkener, E.	Mayer, Joseph, of Liverpool.
Fisher, R.	Mills, J., of Norwich.
Ford, Mrs.	Mitchell, W.
Fortnum, C. Drury E.	Morgan, Octavius, M.P.
	Napier, R.

⁴⁶ Chalmers' *Biographical Dict.* See also Bowles' ed. Pope, *vol. v. p.* 302; Swift's works, see Index.

Nesbitt, Alex.	Schreiber, Lady Charlotte.
Norfolk, Duke of.	Stanhope, H. Scudamore.
Palliser, Mrs. Bury.	Spencer, Earl.
Parker, Montagu, of Chudleigh.	Staniforth, Rev. T.
Philips, Mark.	Swaby, J.
Ram, Stephen.	Tabley, Lord de.
Reynolds, C. W.	Taylor, Rev. Montagu.
Rothschild, Baron Lionel de.	Tulk, J. A.
Rothschild, Baron James de.	Wallace, Sir Richard, Bart.
Rothschild, Sir Anthony de, Bart.	Wedderburn, Mr.





PERSIAN, DAMASCUS, AND RHODIAN WARES, &c.



IN the introductory chapter we have traced the origin or parentage of this section of wares to the glazed pottery and artificial semi-porcelain of Egypt, and we have seen that in Assyria and at Babylon siliceous glazed tiles were used for wall decoration. Whether in Persia and in India a similar manufacture existed at that early period, we have at present no exact knowledge, but we are told by the Count Julien de Rochchouart in his interesting "*Souvenirs d'un Voyage en Perse*," that he possesses a brick, glazed of dark blue colour, with cuneiform characters in white, which was found among the ruins of the ancient city of Kirman. The mosques of the 12th century in that country, particularly that at Natinz, are covered with glazed tiles, of the most perfect workmanship and artistic excellence, of coloured and lustrated decoration. Later examples—of the earlier years of the 17th century—specimens of which are in the Museum (No. 624), are also beautiful, and the fashion, though in a degenerate form, is revived in that country at the present day. In India, fragments are found among ancient ruins, and at the Musée Oriental, or Exhibition of Oriental Objects on loan, a most interesting collection shown in 1869 at the Palais de l'Industrie, fragments of architectural ornament in high relief, covered with a rich glaze, from the ruins of an early Indian temple, were exhibited. The piece of glazed pottery supposed to have been of ancient Hebrew origin, and which was found by Monsieur de Saulcy to the east of the land of the Moabites,¹ and now preserved in the Louvre, is also of this nature,

¹ "*Journal asiatique*," 1855, vol. x. pp. 418-9.

and it is suggested by M. Jacquemart that the Israelites may have acquired the art in Egypt. If not previously known in Persia, it would have been learnt from the Assyrian potters at the conquest of that country by Cyrus. In Arabia again, it appears at an early date, but whether acquired by that people from the nations whose countries they overran like a locust cloud, or previously existent, we are yet to learn.

The tiles on Mahomet's Tomb and Mosque at Medina of the year A.D. 707, one of which was in the Museum at Sèvres, are glass-glazed, and not stanniferous.

The tide of Mahometan conquest in the early part of the 7th century spread from Mecca through Syria, Asia Minor, and Persia; and, again, under the disciples of Omar, through Egypt and Northern Africa to Spain, and other parts of Southern Europe. With the exception of these last, the other countries were the native seats of this form of ceramic industry from the earliest ages, and it is quite as reasonable to suppose that these nomads learnt the art from those they conquered, as that they were its teachers, and, like the Jews of old, employed the subdued people to erect those buildings, and to fabricate those objects which they required, and which it may be questioned whether they were themselves then capable of executing. Absorbing by conversion, or enslaving the unconverted, they were all-powerful to apply the arts of every place and every people to their need, and their religious fervour displayed itself in the erection of gorgeous buildings for its observance, and colleges for its culture. On these were lavished all the resources of the arts they had at their command, and we find that in Egypt some of the earliest mosques had Coptic Christians for their architects, and at Damascus and elsewhere Christian buildings were converted to their use. We believe, moreover, that where a large building was erected, potters and designers of tile decoration were taken from elsewhere to the work, and the necessary simple furnaces there erected; not that tiles would be carried from Damascus or from Cairo to decorate the mosque at Jerusalem (also in great probability originally a Christian structure), but that the potters were conducted to the spot, there to fabricate their wares for that purpose. A great impetus was thus given to all the constructive arts, and of whatever blood, Arab or Syrian, Egyptian or Persian, the designers of these admirable works may have been, they have perhaps never been surpassed in decorative excellence. At Nice, in Anatolia, the minaret of the mosque erected about 1389 is thus ornamented. At Konieh (the ancient Iconium), in Asia Minor, the mosque, built from 1074 to 1275, is also partly lined with tiles, in both cases, we believe, of siliceous and not of stanniferous glaze. Broussa has tombs perhaps of the 13th century. Constantinople is rich in examples of various date,

and Damascus, Jerusalem, Cairo, and Persia have been already referred to. When such works were executed at large centres, it is reasonable to suppose that potteries for vessels of domestic use and ornament were also established, although this would not follow to the same extent.¹ We have every reason for believing that Damascus was an important seat of such industry, and gave its name to wares imported into England in the Elizabethan period, under the name of "Damas" ware,—but of this more anon.

The Arab tide, overflowing the northern shores of Africa, welled into the Balearic Islands and to Spain. Sicily, and various spots in Southern Italy were occupied, and the conquerors, known as Saracens, brought with them the arts they had adopted. Of the pottery vessels of these first invaders of the 8th century we know nothing, but of their style and mode of decoration we have the mosque at Cordova, which was commenced in the 8th century by Abd-el-Rhama, king of that city.

We have already alluded to the history of the conquest of the piratical king of Majorca by the Pisans in 1115. He was, in all probability, an adherent of the Moorish princes of the Almohade dynasty, which conquered the Arab or Saracen successors of Abd-el-Rhama, who came to an end under Mutamel al-Allah in 1038. With that period commences the history of the Hispano-Moresque wares, to which class the reader is referred.

In connection with this Pisan expedition, we have alluded in the historical notice, to a piece of pottery found by the writer over a door of the church of Santa Cecilia in that city, and which was the only example he could discover, of the many *bacini* built into the towers and facades of the churches, which was not of native Italian manufacture, and which being purely "Arab" in character, may possibly be a piece really brought as a trophy from Majorca at that period, and built into the church. It is of course only presumable, but the church having been consecrated in 1107, and the victory gained only eight years afterwards, it might well be expected that the new edifice would be adorned with some of the spoil; moreover, the piece is clearly of very early date, and there was every appearance of its having been inserted in the wall, in which part of it yet remains, at the time of the completion of the building. It might therefore, without any overstraining of probability, be an example of the earlier wares made by Arab or Saracenic potters previous to the Moorish occupation in 1090, only twenty-five years

¹ The writer has himself found pieces of vessels of this ware, some, to all appearance, of very early date, and at considerable depth, on the sites of nearly all the more important cities of Syria and Egypt—as Damascus, Baalbec, Tyre, Sidon, Cæsarea, Jerusalem, Petra, and in Egypt at Assouan, and elsewhere.

prior to the Pisan invasion of the island, and who may probably have continued to work under their new masters. This piece is figured at page 383 of vol. xlii. of the "Archæologia," in a paper by the writer on the subject of these Pisan *bacini*. It is composed of a grey-white sandy and porous paste, covered with a thick and perfectly translucent glaze of turquoise colour, under which the pattern of arabesque scroll-work is painted black upon the surface of the clay, on which there is no appearance of a stanniferous *engobe*; the back is of a paler turquoise with a continuous concentric corkscrew scroll in the same black. A curious instance of the appreciation of this pottery in Italy is its application as tesserae to form mosaic, an instance of which may be seen in the cathedral at Ravello near Amalfi. On the Epistle Ambo, constructed about A.D. 1130, pieces of oriental pottery are inserted, for a tracing of one of which the writer is indebted to Mr. A. Nesbitt; "the ground is yellowish white, the characters (illegible) and ornaments olive green, the glaze very good;" the greater part of this mosaic, and also some in the cathedral of Salerno, is made up of pieces of oriental faience of green, blue, and various light colours, some showing interlacing patterns beneath the glaze.

But to return to the subject of this division, which is formed of the varieties of pottery known under the names of Persian, Damascus, Rhodian, and Lindus wares, and of certain pieces believed to be of Sicilian origin, and which have been denominated Siculo-Arab. These, composing a large family, may be classified after De Brongniart as—

SILICO-ALCALINE—SILICEOUS OR GLASS-GLAZED WARES,

the leading characteristics being

1. A paste composed of a sandy and a white argillaceous earth, and some alkali or flux, greatly varying in their relative proportions, and producing degrees of fineness, and hardness, from a coarse sandy earthenware, to a semi-vitrified translucent body, the latter being in fact a kind of porcelain of artificial paste.
2. A glaze formed as a true glass, of siliceous sand and an alkali (potash or soda), with the addition in some cases of a small quantity of oxide of lead or other flux.

Such is the general, but by no means the constant, definition of the component ingredients, of all the varieties rightly classed together as members of this group, for there can be no doubt, that great variations occurred in their composition at different periods and places, and some examples of the finer kinds of Persian, Arabian, and perhaps of Da-

damascus wares are met with in, or under, the glaze of which, the oxide of tin has been used to produce a white and more even surface. A carefully conducted series of chemical tests is much needed, but after an attentive examination of several pieces of the finest quality of presumably Damascus wares, the writer is led to think, that the paste, carefully selected and prepared, was covered by a thin wash or slip of stanniferous composition, upon which the design was painted, and again covered with a rich translucent glass-glaze.

I. PERSIAN.



ON the subject of these wares, ancient and modern, a large amount of information is conveyed to us in the work of the Comte de Rochchouart, who, during a residence of some years in Persia, gave great attention to its ceramic productions of former and of present times. After establishing the fact of the former production of at least four distinct kinds of Kaolinic porcelain,¹ he minutely describes ancient varieties of faïence, of which the polychrome pieces are the more rare, the blue and white less so; he describes one uncommon variety, believed to have been made at Cachan, as having a paste of red earth covered with a stanniferous enamel of great beauty, and painted in cobalt under a glaze (*sous couverte*), highly baked; they ring like metal. We do not recollect having seen an example of this variety. Marks imitating those on Chinese porcelain occur on pieces painted in cobalt blue on white. He confirms the observation that some of the more highly fired ancient pieces, have become semi-translucent like an artificial porcelain, but it is only the effect of the baking which has partially vitrified the paste. He further tells us that the ancient faïence of Persia is as admirable, as the modern is detestable, notwithstanding it retains a degree of oriental elegance. The industry at present is carried on at Nahinna, where pieces in Chinese style and others are made, and always marked; at Natinz, where pottery has been made for some hundred years, and where some of the finest was produced, it is now inferior; two kinds are made, white and blue, and polychrome called

¹ This, and the evidence of M. Mechin, ought to settle the dispute in favour of M. Jacquemart's reading of Chardin's statement in his "*Voyage en Perse*" that in his time (about 1650) porcelain was made in that country; a fact which his confusing description, "*vaisselle d'émail ou de faïence*," and "*comme la porcelaine de la Chine*," had laid open to dispute.

achtring (eight colours). At Cachan, turquoise blue, and many-coloured. Goum produces a sort of enamelled terra cotta, while Hamadan, Kawsine and Teheran produce inferior wares, the latter being the worst.

He gives interesting information of the mode of manufacture, and a receipt for paste and glaze; the former composed of—

Earth of Varthoun, washed, dried, milled, and sifted	1 part.
Pounded Glazs	1 „
Earth of Bibi-cher-Banon	8 „
Oxide of Lead	$\frac{1}{2}$ „

The enamel for this is composed of—

Oxide of Lead	3 parts
Oxide of Tin	1 „
Pounded Glazs	5 „
Gum adragante	$\frac{1}{8}$ „

the baking takes twelve hours.

The above-mentioned would form an opaque white enamel, and could only be used to paint over, and cannot be the composition for that translucent glaze which is so apparent on this oriental faience. He believes the process now in use to be substantially the same as the ancient, but that they were better baked. There can be no doubt that the ingredients varied greatly at different times and places, and we suspect that the above recipe was much modified.

We do not derive any information from M. de Rochchouart on the subject of the lustred wares, except in his description of the tiles of the mosque of Natinz of the 12th century; nor do we learn anything of that variety of creamy white pottery having the sides pierced through the paste, but filled with the translucent glaze, and which is believed to be the Gombrön ware of Horace Walpole's day. But he gives interesting information on the subject of the tiles used for decoration, of which the finest are those mentioned above; those of Ispahan, and of the period of Shan Abbas (1585–1629) being also admirable for their exquisite design. This industry has revived, and is increasing in use for mural decoration, and we are furnished with receipts for the several pigments used at the manufactories. M. Mechin, who made several journeys to Persia, speaks of the great rarity of the lustred pieces, very few of which he met with; one a flask, blue ground, covered with foliage, trees, &c., among them the *neehrvend*, a sort of low-growing and shade-giving elm, much prized in Persian gardens, is in the writer's possession. M. Mechin also procured a large wine-jar, covered with figures of horsemen, &c. in relief, on creamy-white ground, diapered with arabesques in metallic lustre.

In illustration of the former knowledge of these wares in England, we are informed by Mr. A. Nesbitt, that in an upper room at Drayton

Houfe in North Hants are portraits, in panels of the wall, of a man and a woman in Perfian coftume, by whose fides are long-necked bottles "of unmiftakeable Perfian luftre porcelain," with patterns of exactly the fame kind as thofe on luftred plates in Mr. Nefbitt's, and the writer's poffeffion. Thefe portraits would appear to be of the latter half of the 17th century, about which time the houfe belonged to Mordaunt, Earl of Peterborough, who was a great traveller, and Mr. Nefbitt thinks they may probably have been connected with him.

The Perfian glazed pottery known to us may be divided into :

A. Wares, generally highly baked, and fometimes femi-translucent.

Pafte, fine and rather thin, decorated with ruby, brown, and coppery luftre, on dark blue and creamy white ground.

The examples of this ware in collections, probably date from the middle or latter part of the 16th, to the firft half of the 17th century, but luftred tiles exift of much earlier time.

Of this variety there are two fmall cups in the Mufeum (Nos. 7485, 7495). The fineft examples are in Mr. Henderfon's rich collection ; one of which, a vafe, is mounted in gilt filver of Italian 16th century work. M. Charles Schefer of Paris has a flask and other pieces ; Mr. Franks and Mr. Nefbitt alfo have fpecimens.

B. Wares, of fine pafte, highly baked, femi-translucent, of creamy colour and rich clear glaze, running into tears beneath the piece of a pale fea-green tint. Its characteristic decoration confifting of holes pierced through the pafte, and filled in with the tranfparent glaze : the raifed centres &c. are bordered with a chocolate brown or blue leafage, flightly ufed. This is fupposed to be the Gombrön ware.

An example is ftill a *defideratum* to the Mufeum. Mr. Henderfon poffeffes eight of the fineft known of thefe rarities, which are admirably rendered in the photographs of his collection (pl. xi.). Mr. Franks has fome pieces, and the writer one.

C. Wares, frequently of fine pafte, and highly baked to femi-transparency : the ground white ; decoration of plants and animals, fometimes after the Chinefe, in bright cobalt blue, the outlines frequently drawn in manganefe, fome pieces with reliefs, imitation Chinefe marks alfo occur ; this variety is perhaps more recent than the others.

Although M. Mechin and others have brought fpecimens of this kind from Perfia, it is to be regretted that none have yet been fecured for the Mufeum. In thefe, again, Mr. Henderfon is rich, and Mr. Franks has examples. One in the former cabinet is painted with the fubject of difciples of Zoroafter worshipping the fun, rifing from behind a cloud.

We have at present no fixed data by which to assign any of the early wares with coloured decoration, comprised in the two following groups, to a Persian origin, although there can be little doubt that some such pieces were produced in that country. Neither have we included the variety mentioned by M. de Rochchouart, which would probably occupy a position between the wares under letter C., and those of polychrome decoration. M. Jacquemart, in the first part, "Orient," of his "*Merveilles de la Céramique*," gives a most interesting chapter on these wares. He is of opinion that those we have classed under letter B., which he, with some justice, considers to be a true artificial porcelain, are of very early date, anterior to the fabrication of Kaolinic porcelain in Persia, and that from them China may have imitated their mode of decoration known as "*à grains de riz*," a mode in use also in the later Persian ware, as seen on specimens in this Museum. The lustred decoration he considers was derived from the Mussulman Arabs, but executed by Persian artists, as proved by the designs, in which Sassanian traditions are apparent. He instances an example of a lustred basin, having coppery arabesques on the blue ground of the exterior, and on the inside, among plants, &c., the figure of a bull, while under the foot is a cypress tree—emblems of the religion of Zoroaster. The cypress, however, is equally a Mahometan emblem; it is frequently represented on Persian lustred ware, and also on wall tiles in various mosques. The writer has observed many such, some are in the church of the Annunciation at Nazareth, and on the richly-coloured glass of a beautiful window in the El Akfa at Jerusalem. It is also frequently seen on the Rhodian pottery. The ornamentation of these purely Persian wares has no resemblance in design to the polychrome pieces or tiles.

M. Jacquemart considers both the groups A. and B. as anterior in date to the fabrication of the Kaolinic porcelain in Persia. Whereas the third group, C., decorated with cobalt blue on a white ground, though semi-translucent, and like the others, approaching to an artificial porcelain, is of later date and Chinese inspiration of design, sometimes bearing marks in imitation of the Chinese. A flask in the possession of the writer is of this variety; it is virtually an artificial porcelain paste, perhaps *engobe*, with a thin wash of tin enamel, over which the design, eminently Persian, but showing a certain Chinese influence, consisting of groups of deer among foliage, &c., is outlined with manganese, and filled in with cobalt on the white ground, and which is covered by a rich translucent siliceous glaze; beneath is the mark (No. 5, p. 13). This piece was brought from Persia by M. Mechin.

2. DAMASCUS.



WE assign this name as of the root or chief centre of a large class of wares, which were also made, in all probability, in Egypt, Turkey, Syria, Asia Minor, &c., and among which pieces of Persian manufacture may be included, from our want of exact knowledge of their technical differences; a certain general character pertaining to the whole class. There can be no doubt that Damascus was an important producer of this pottery which was known to the commerce of the 16th century as "Damas" ware, and we have examples, in silver mountings, of the period of Queen Elizabeth.¹ We know, moreover, that Timour Bey took with him from Damascus in 1402, "men who made bows, glass, and earthenware," and that at Timour's banquets at Samarcand, food was served in vessels of "gold, silver, earthenware, glass, and porcelain;"² and accordingly we learn from Vambéry that wonderfully beautiful tile work is to be seen in the mosques of Bokhara and Samarcand. Constantinople and Cairo may also have been centres of the manufacture, but the former, if not the latter, was perhaps a stem from the Damascus root. We would suggest, therefore, the propriety of reviving the term "Damas" or "Damascus ware" for this family, of which the true Damascus and Rhodian are only local varieties, in preference to the misapplied general name of "Persian," by which they have been known.

The paste varies in quality more than in kind, being of a grey white colour and sandy consistence, analogous to that of the Persian wares. The decoration is more generally rich in colour, the ground white, blue, turquoise, tobacco colour, and lilac, sometimes covered with scale work, with panels of oriental form or leafage, large sprays of flowers, particularly roses, tulips, hyacinths, carnations, &c., the colours used

¹ Loans Ex. Cat.: Nos. 3280, 1, p. 292. Damascus ware was known in France in the 14th and 15th centuries, as evinced in the inventories of those periods. Thus:

1380. Inventory of Charles V.

"Ung petit pot de terre en façon de Damas. Ung petit pot de terre à biberon sans garnyson, de la façon de Damas."

1416. Comptes royaux. Hôtel de la Roynie.

"A Regnault Morel pour un pot de Damas plein de gingembre vert, etc."

1420. Inv. du Duc de Bourgogne.

"Ung pot de terre de l'ouvrage de Damas blanc et bleu, garnie le pié, et couvercle, qui est de jaspé, d'argent doré, un anse de serpent d'argent doré."

² See "Clavigo's Travels," translation, Bohn's Series. Also Cherefeddin, translated by Petis de la Croix. Delf, 1743.

being a rich blue, turquoise, green, purple, yellow, red, black. The forms are elegant; large bowls on raised feet, flasks or bottles bulb-shaped with elongated necks; pear-shaped jugs with cylindrical necks and loop-handle; circular dishes or plates with deep centres, &c. An interesting example of the highest quality of this ware is in the writer's possession, and is described and figured in colour in vol. xlii. of the "*Archæologia*," pl. xx. p. 394. It is a hanging lamp made for, and obtained from the mosque of Omar at Jerusalem, or, more correctly, the Dome of the Rock, signed and dated June 1549 (the period of the restoration of the mosque by Soliman the Great) by "the painter, the poor, the humble Mustafa." It has also been illustrated in Delange's folio work on Majolica.

Two leading varieties are known in collections:

A. Damascus proper.

Known by its evenness of surface and rich glaze, with subdued but harmonious colouring, certain tones of which are peculiar to this variety, as a dull lilac or purple, replacing the embossed red, so conspicuous on the Rhodian, and used against blue, which is of two or three shades, the turquoise being frequently placed against the darker tone; a sage green is also characteristic. The dishes of this variety usually have the outer edge shaped in alternating ogee.

This kind is much more uncommon than the following:

B. Rhodian or Lindus.

The greater number of pieces known in collections as "Perfian ware" is of this variety. It is to Mr. Salzmann that we owe the discovery of the remains of ancient furnaces at Lindus, in the Island of Rhodes, from the old palaces of which he collected numerous examples. Local tradition declares that a pottery existed at that spot under the influence of the knights of Rhodes, who presumably brought these potters into the island from the Syrian main-land. Other neighbouring islands have also furnished examples, and the palaces of Italy have in this direction (as in that of the Damascus, lustred and other Perfian potteries) yielded a richer harvest of accumulated treasures than can be procured in the land of their original production. This variety, although extremely beautiful, is generally coarser than the former, and the decoration more marked and brilliant. A bright red pigment, so thickly laid on as to stand out in relief upon the surface of the piece, is very characteristic, and in many cases is a colour of great beauty; the predominant decoration of the plates consists of two or three sprays of

roses, pinks, hyacinths, and tulips, and leaves, sometimes tied together at the stem, and spreading over the entire surface of the piece in graceful lines; the border frequently of black and blue scroll work. Ships, birds, and animals, are also depicted; and a shield of arms occurs on some pieces.

In addition to the above, it is presumable, as has been before said, that many tiles, and probably formed pieces for domestic use, were made on the spots where important buildings were erected, and so decorated; the potters or tile-makers having been brought from elsewhere for the purpose. It is, however, in our present state of knowledge difficult to class them into distinct sections of the Damascus family.

3. ANATOLIAN.



ANOTHER very distinct and perhaps more recent class, consists of those wares frequently found in collections, as cups and saucers, sprinklers, perfume vases, covered bowls, and the like, generally pieces of small size. The ground is usually white, sometimes incised with cross lines by means of a piece of wood scratching the soft paste, a gay decoration of many colours, among which a brilliant yellow is conspicuous, in scale work, lattice and diaper patterns, flowers, &c. Its glaze is frequently not brilliant, but rather rough on the surface; but the pieces are well baked.

It is ascribed to the fabrique of Kutahia in Anatolia. There are not, we believe, any examples of this ware in the South Kensington Collection.

4. SICULO-ARABIAN OR SICULO-PERSIAN.



HERE is yet another variety of this section which is somewhat exceptional, approaching as it does in composition to the first division of the Persian wares, and on the other hand to the decoration of the earlier pieces of the Hispano-Moresque. It is composed of a sandy paste of the kind general to this section, is decorated either in black outline, relieved or filled in with blue, painted directly on the paste, and covered by a thick translucent glaze of a creamy tone, running into tears at the bottom of the piece; or glazed entirely with a translucent dark blue glass, over which the decoration is painted in a rich lustre colour, varying between the golden and ruby tints of the Italian Majolica, and differing considerably from those upon the Hispano-Moresque wares. There is a strong resemblance in the technical characteristics of some of these pieces, though different in colour, to the fragment obtained from the church of Santa Cecilia at Pisa by the writer (see *ante*, p. 3).

Both kinds are frequently decorated with imitation Arabic inscriptions,¹ as upon the Spanish wares; such is the case with the examples of the first variety in this Museum, as also with the lustred blue vases exhibited by Mr. Falkener who brought them from Sicily, and upon two jars of the *albarello* form in the writer's possession. One of similar shape is figured by M. Delange in his folio work, and two, brought from Calata-Girone in Sicily by M. Signol, are in the Sèvres museum; one of these is figured in Mr. Marryat's book (p. 9), who also gives a mark occurring on an example of this pottery.² All the pieces have been brought from Sicily.

M. Jacquemart considers it to be of Persian origin, while others suppose it to be the work of the Saracenic or Arab potters during their occupation of Sicily previous to 1090, or of their Moorish successors of a later period.

It must however be borne in mind that a Siculo-Moresque pottery, apparently enamelled with the oxide of tin, has also descended to us, ascribed to the fabrique of Calata-Girone, and which is intermediate in character between the lustred pieces under consideration, and the true Hispano-Moresque wares, under which section it is described.

حاتم



Marks rarely occur on these varieties of pottery. Inside a pot, with cover, spout, and loop handles, in Mr. Franks's Collection, which is decorated externally in red lustre on a rich blue ground, and internally on the white, is the name of the maker, "Hatim," which is given in facsimile (Mark No. 1). Mr. Marryat at p. 318 of the third edition of his work gives an ornate Greek cross as occurring on pieces of Lindus ware in the Huth Collection, and which is thought to be the mark of the cross of the order of St. John at Rhodes (No. 2).

¹ The inscription on one of Mr. Falkener's jars is readable, and has been deciphered by the late Mr. Stanley Poole. It reads:—

"To our lord the conquering king warring for the faith,
Mueiyad el Mansoor, may his glory endure."

The fact of this inscription being in readable Arabic, would, if the piece was really made in Sicily, be a strong argument in favour of its early date.

² This mark is assigned by mistake to this group of wares. It occurs on an early Italian lustred plate in the Louvre (No. G. 29), classed by M. Darcel among the pieces of what he terms "Fabriques Italo-Moresques"; hence, no doubt, the error.

In Mr. Franks's Collection is a bottle with pierced shoulders and painted with flowers, as pinks, &c., in green, blue, and red; it is a piece of good period and quality and may be of Rhodian manufacture, if not from a Syrian pottery. On it occurs the accompanying mark, which is singular in its resemblance to that on the Chafaggiolo wares (No. 3).



Two shallow basins of Modern Persian faience in the same collection, of fairly good quality, one of which is decorated with a rude landscape in blue on the white ground,* and inscribed on the back thus, which reads, Hafin Ali, 1261, corresponding to our A.D. 1845 (No. 4).



The other, also with a sort of landscape in character of the willow pattern, is marked at the back, which reads, Muhamed Ali, 1278, corresponding with A.D. 1861 (No. 5).



These may probably be examples of the fabrique at Nahinne.

On a flask, already referred to (p. 8); deer among foliage in cobalt blue on white ground, in the writer's possession (No 6).



The principal collections of the Persian and Damascus wares are: in France, those of M. Schefer, who possesses rare examples of lustred Persian and pure Damascus, and M. Davillier; and in England, those of Mr. Henderson, whose rich cabinet contains the finest specimens of lustred Persian, of the Gombrön, Damascus, and Rhodian wares; Mr. Louis Huth, who purchased the fine collection of the Baron de Monville, and many of the Salzmann pieces; Mr. A. W. Franks; Mr. A. Nesbitt; Mr. Frank Dillon; and the writer.

Some of the specimens from these collections are well figured in Mr. Marryat's "History of Pottery and Porcelain," third edition, 1868; and in a set of photographs from works of art in his collection, privately printed by Mr. Henderson, a copy of which he presented to the Art Library at South Kensington.

THE USE OF TILES FOR WALL DECORATION.



BEFORE quitting this subject, it may be well again to direct the reader's attention to that important application of this kind of glazed pottery, which has been several times referred to in the foregoing pages, and which has been in use more or less throughout the East from a period of remote antiquity. Indeed, there is perhaps no instance in which the superiority of Oriental taste in surface decoration is more distinctly shown, than in that of the use of enamelled, or more properly speaking, siliceous glazed tiles, as a covering for external and internal wall space. We have already seen how fragments of such embellishments have been yielded by the ruins of Assyria and Babylon, by Arabia in the seventh, and Persia in the twelfth century; that in the eleventh, Kooniah, and in the fourteenth, Anatolia, afford instances, and that Damascus, Jerusalem, Cairo, and Constantinople all have brilliant examples of this admirable application of the potter's art.

It is hardly within the province of these pages, to do more than refer generally to the various works illustrative of the architecture of those places, in some of which engravings are given, conveying an idea, although a very poor one, of the wondrous rich effect of these tile-faced walls.

The distressing state of ruin or neglect into which many of the tombs and mosques, so beautified, have been reduced or permitted to fall, greatly detracts from their effect, although not without its charm to the painter's eye; and it is refreshing to see them, as at Constantinople, in a somewhat better state of preservation. In that city there is admirable work of this kind in the old palace of the Seraglio, where the writer noticed tiles, remarkable for their size and for the perfection of their manufacture. Some of these, nearly 2 feet square, are covered with the most elegant arabesque diapering of foliage and flowers intertwined, among which birds and insects are depicted. These may probably have been the work of a Persian potter. But it is in the Tomb of Soliman the Great, built in memory of his son, Mustapha, in 1544, that the effect of this mode of decoration can be studied to better advantage. Here the entire walls of the interior, are faced with tiles of admirable diaper patterns, within borders of equal elegance, adapted to the form of the wall which they panel, and following the subtle outlines of the window openings, which, filled in with gem-like coloured glass between their intricate tracery, produce an effect of the greatest richness and harmony. So also are the windows of the Mosque of Soliman the Great—but to return to the Tomb—beneath the dome, occupying the place of a frieze upon

the panelled wall, a large wide band of dark blue forms a belt or ribbon three or more feet in width, upon which the graceful lines of the bold and admirably formed inscription of passages from the Koran, in Arabic characters of pearly whiteness, show in the strongest relief. We know nothing in decoration, more effective and more harmonious, than these tile-clad walls of the mosques and tombs of Constantinople, Jerusalem, Cairo, &c. It is clear that as the tile work follows the outline of the window openings, it must have been specially made to correspond with the architect's design, the border pattern also follows the window form, being adapted to its curves and angles with consummate skill. Mr. Frank Dillon has made some excellent sketches of various examples of such decoration from personal observation, and possesses specimens of these tiles, some of which he liberally presented to the South Kensington Museum (Nos. 478-9). An exceptional wall tile is mentioned and figured by M. Jacquemart (*Merveilles de la Céram.* pt. i. p. 245), on which the Sacred Mosque of Mecca, the *Caaba*, is represented in a bird's-eye view. This was brought from Egypt by M. Jomard, who believes it to have come from Zorinde or Kirman. A nearly similar plaque exists in the Mosque of Santa Sophia, at Constantinople, at which the writer was only permitted a passing glance. In the 12th and 13th centuries, and probably before, as certainly since, in Persia and Arabia tiles enriched with metallic lustre were used for covering the walls. Some of these, which, from his description, seem to be of similar kind to those of the Mosque of Natinz, mentioned by M. de Rochchouart, are in the collection of M. Ch. Schefer, the eminent Orientalist of Paris, and in that of Mr. Henderson. They probably formed part of a frieze or upper border, and have a flat surface diapered with arabesques, birds, &c., in lustre colour, upon which an inscription in large Arabic characters stands in relief, and is coloured blue. Some portions of lustred star-shaped tiles in this Museum (No. 625, fragment 8) may be of the kind with which the panel was diapered. We do not find any trace of this use of lustred pottery in Cairo, Syria, or Constantinople; and, although occurring in Persia, it seems to have made small lodgment elsewhere, but reappears in Spain. The application of glazed pottery for decorating wall surface seems never to have taken root in Greece or Italy (although we learn from Mr. Nisbett that slabs of glass of various colours were used by the Romans for that purpose),¹ where Mosaic had established itself long anterior to the advance of Oriental influence; and even in the most palmy days of the production of Italian majolica and painted pottery, nothing of this kind was attempted by her artists

¹ In a paper read before the Society of Antiquaries in February of this year.

beyond an occasional flooring—with the exception of Luca della Robbia, who not only covered ceilings with tiles between the beautiful reliefs subjects on the spandrels and the centre, as seen at San Miniato and the Pazzi Chapel at Santa Croce in Florence, a chapel in San Giobbe at Venice (of his school), &c., but executed roundels and arch fillings of tiles, painted with subjects on the flat surface. Such are that on Or' San Michele, referred to by Vafari, in the Opera del Duomo at Florence, and the roundels in this Museum. Germany made great use of tiles for facing stoves, and other purposes, in the 16th century—but their inspiration was not Oriental—and, again, the well known Dutch tiles, much used in England during the last century, but ornamented on a false principle of decorative art. We have already alluded to the revival of their use in Persia. In the Indian Court of the International Exhibition of the present year (1871), were shown examples of Zenana windows and wall tiles from Sind, of recent manufacture, and of precisely similar character in body and glaze to the class of wares now under consideration. They, moreover, show another mode of decoration, that known as "*pâte sur pâte*," in which the design is painted on the surface of the clay in a slip or "*engobe*" of lighter colour underneath the glaze, a manner of ornamentation found upon early Chinese porcelain, and upon that ascribed by M. Jacquemart to Persia.

These tiles, together with shaped pieces of the same Indian ware, are very interesting, being without doubt the modern representatives of a very remote manufacture, and having the closest affinity with the ancient Egyptian glazed pottery. Whence they were derived or which the parent stock, is a question, the answer to which we are not at present in a position to do more than guess at. In France and England reproductions have appeared, many of which are excellent from the talent of their painters, or from the technical qualities of their manufacture. Among the objects of this class, shown at the Exhibition of the present year, are some good specimens by more than one manufacturer: those produced by the Messrs. Minton, copied or derived from Oriental originals, are particularly beautiful.



PLATE.
PORTRAIT OF A PRINCE.
Persian, 16th Century.
(5763. '59.)



CATALOGUE.

Ancient Persian.

5763. '59.



PLATE. Siliceous glazed earthenware; in the centre a medallion profile head of a Persian prince; border of scale-work, and oval compartments, with carnation buds painted in blue on the white ground. Ancient Persian. Diam. $10\frac{1}{4}$ in. Imperfect. Bought, 4s. 6d.

This is a curious example, and interesting from its bearing the portrait of a prince or high personage, habited in the Persian costume, and executed with great care. We should be disposed to assign this specimen to the latter half of the 16th century. (See *engraving*.)

7485. '61.

CUP. Siliceous glazed earthenware, lustred. Decorated inside on a white, outside on a blue ground, with cypresses and other trees in ruby-gold metallic lustre. Persian. 16th or 17th century. H. $1\frac{3}{4}$ in., diam. 3 in. Bought, 13s.

This is a brilliant example of the lustre pigment, and the blue ground is of great richness of colour. The glaze and general quality of the piece are very good. The greater number of pieces of this lustred ware have been found in Italy. M. Mechin informed the writer that he had carefully sought them in Persia, and could find but few examples, which he procured at Ispahan. These two specimens were purchased

by Mr. Robinson in Italy, one at Urbino, the other at Naples. M. de Monville, years since, procured eight or ten cups in Italy, which were subsequently sold for 5*l.* each. Mr. Nesbitt procured four plates at Naples, Mr. Franks found his fine bowl in Italy, and the writer purchased two cups in Florence.

7495. '61.

CUP. Siliceous glazed earthenware, lustred. Decorated inside on a white, outside on a blue ground, with palmettes, and foliation in ruby-gold metallic lustre. Persian. 16th or 17th century. H. $1\frac{5}{8}$ in., diam. $2\frac{7}{8}$ in. Bought, 7*s.* 6*d.*

625. '68.

TILES, Bowls, &c. Siliceous glazed ware. Eleven fragments of various patterns, some lustred. Collected from ancient ruined buildings in Persia. Ancient Persian. Various dimensions. Bought, 8*l.*

This series of fragments was brought from Persia, as were those under the numbers 163 to 163*m*, by M. Mechin, who procured them from the ruins of ancient buildings in that country. Those with metallic lustre are from Rheï or Rhagès, a ruined city of large size, at about a couple of leagues from Teheran, which was destroyed between five and six hundred years ago.

No. 1. The bottom of a bowl, painted with a seated figure of a female, the face of a peculiar salmon tint, dress green, and border of chequered work in grey, green, and dark red on a white ground.

No. 2. Bottom of a bowl: a cypress tree, between a man and a woman on horseback; her horse is blue, and she wears a green dress, spotted blue; his horse is violet and his dress blue; two vultures below, ground white.

No. 3. Bottom of a bowl: divided into compartments by dark blue strap-work, with red squares between; on the green ground of each division a bird is painted white.

No. 4. Small fragment of a vessel: bust and head of a woman in a green dress, bordered red.

No. 5. Bottom of a bowl: part of two horses, one red, the other grey; on the former a woman dressed in blue; ground white.

All the above have an Arabian character in the heads and costume; they are probably of the same period and manufacture; the glaze has the appearance of being over a stanniferous *engobe*. They are with little doubt of Persian make, as the fact of having representations of human and animal life depicted upon them, would be conclusive evidence that they are not the work of Arabian artists. Although not admirable for drawing, they show a very high degree of excellence in the technical qualities of glaze, colours, &c., and are probably of early date.

No. 6. Piece of a tile: on the white ground is a woman's head, in golden metallic lustre.

No. 7. Portion of a dish or bowl: white ground, a woman's head, and other ornament in metallic lustre.

The heads have the same aspect, and the glaze seems to have a foundation of the oxide of tin; they may probably be of the same period as the Nos. 1 and 5.

No. 8. Portion of a star-shaped tile: white ground, divided into compartments, with Morelque style of ornament, in metallic lustre. A blue border surrounds the whole, with mock Arabic inscription, in lustre. The glaze may probably be of stanniferous foundation, unless it is over an *engobe* of white clay. This may, perhaps, be of as early a date as the 13th or 14th century.

No. 9. Portion of a tile: light yellow ground, with branches of vine, grapes, a goldfinch, &c., in relief, carefully outlined, and painted in colours.

This is very superior in execution to the foregoing pieces, and probably of less ancient date (16th century?); it is admirable for the beauty of the colours, the careful execution, and the even glaze.

No. 10. Portion of a bowl: of turquoise colour, having part of an inscription in old Arabic characters, in relief; the glaze is siliceous, a translucent glass, and the piece is probably of very early date.

No. 11. Star-shaped tile: of turquoise colour and glass glaze, probably more recent than the last.

By the kindness of Professor Church, who has examined portions of the glaze of these tiles, I am enabled to state that Nos. 1 to 5 are covered with an enamel containing "tin in distinct, but not large quantities, and no lead."

That on Nos. 6 and 7 "contained abundance of both tin and lead."

While No. 9 "contained no trace either of tin or lead."

163 to 163m. '69.

TILES (12 fragments). Siliceous glazed earthenware; two polygonal, with lustred diaper, and blue inscribed border; the rest showing parts of equestrian figures hawking. Persian. L. of largest fragment, $7\frac{1}{2}$ in., W. $4\frac{3}{4}$ in. Bought, 4*l.* 12*s.*

The fragments of tiles, Nos. 163 to 163m, are of various periods, and mostly duplicates of those comprised under No. 625, and broken pieces from similar ones to Nos. 623, 624, &c.

182. '53.

WALL Tile. Siliceous glazed earthenware. Diapered with flowers and foliage in white, green, yellow, blue, and manganese black. Persian or Syrian. 16th century. Square, W. 7 in. Bought. (Bandinel Collection.)

The colours, particularly the yellow and blue, are very rich. It is difficult, for the reasons given in the introduction, to fix with any precision the locality of produce of these tiles. This example may, with equal probability, have come from Cairo, Broussa, Damascus, Constantinople, Jerusalem, or Persia.

187. '35.

WALL Tile. Siliceous glazed earthenware. Portion of a border; painted with flowers on a dark red ground, and in leaf-shaped panels on a white ground. Probably Persian of the 16th or 17th century. Square, W. $7\frac{3}{4}$ in. Bought. (Bandinel Collection.)

This is rather an unusual specimen, and of some elegance in the subdued but harmonious effect of the colours.



WALL TILE.

FIGURE OF A HORSEMAN IN RELIEF.

Persian, 17th Century.

(523. '68.)

624. '68.

WALL Tile. Siliceous glazed earthenware. Turquoise ground. An equestrian figure bearing a hawk, in relief. From the ruins of the palace of Shan Abbas II. Persian. 17th century. $7\frac{1}{2}$ in. by $5\frac{3}{4}$ in. Bought, 6*l*.

Similar to No. 623, but, as in all the other examples, with some slight variations.

623. '68.

WALL Tile. Siliceous glazed earthenware. On a blue ground surrounded by flowers and foliage reserved in white and pencilled with black, is a figure of a horseman in relief, in Persian costume, and holding a hawk on his hand. From the ruins of the palace of Shan Abbas II. near Isfahan. Persian. 17th century. $7\frac{1}{2}$ in. by $5\frac{3}{4}$ in. Bought, 6*l*.

Shan Abbas II. reigned in Persia from 1642 to 1666, and, as I was informed by M. Mechin, these tiles were found among the ruins of his palace, called "Ferabad," in the neighbourhood of Isfahan, which was destroyed by the Afghans in 1721. They have been supposed, but without sufficient authority, to represent that monarch. One example, in the possession of M. Davilier of Paris is enriched with metallic lustre, as also the fragment of another. (See *engraving*.)

159. '69.

TILE. Siliceous glazed earthenware. Embossed group of white pinks, outlined black, and touched with purple and green on dark blue ground. Persian. 17th century. L. $7\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. Bought, 2*l*. 4*s*.

160. '69.

TILE. Siliceous glazed earthenware. Embossed group of purple and white flowers, and green leaves on blue ground. Persian, 17th century. L. $7\frac{3}{8}$ in., W. $5\frac{5}{8}$ in. Bought, 2*l.* 4*s.*

161. '69.

TILE. Siliceous glazed earthenware. Embossed group of Iris and other flowers, purple and white, with green leaves on blue ground. Persian. 17th century. L. $7\frac{3}{8}$ in., W. $5\frac{5}{8}$ in. Bought, 1*l.* 12*s.*

A very elegant group of flowers. (See *engraving.*)

162. '69.

TILE. Siliceous glazed earthenware. Embossed yellow flowers with red centres and green leaves on blue ground. Persian. 17th century. L. $7\frac{1}{4}$ in., W. $5\frac{1}{2}$ in. Bought, 1*l.* 12*s.*

The tiles Nos. 159 to 162 are beautiful in their colour, and the gracefully naturalistic treatment of the flowers. They are probably of the same series, and from the same source, as those having figures of a horseman in relief bearing a hawk on his hand, and which were procured from the ruins of the palace of Schan Abbas II. (See No. 623, 624.) The great mosque at Ispahan, known as the Mejjid-Shan, was built by Schan Abbas I. known as the Great, who reigned from 1585 till 1629, and is covered with glazed tiles.



WALL TILE.

EMBOSSSED GROUP OF IRIS AND OTHER FLOWERS.

Persian, 17th Century.

(161. '69.)

Modern Persian.

3843. '53.



UP. Siliceous glazed earthenware. Coarse scrolls in blue, on white ground. Modern Persian. H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in. Bought. (Bandinel Collection.)

3858. '53.

SAUCER. Siliceous glazed earthenware. Coarse blue ornament, outlined with black on white ground. Modern Persian. Diam. $4\frac{5}{8}$ in. Bought. (Bandinel Collection.)

3866. '53.

BOWL. Siliceous glazed earthenware. Alternate panels of dull blue and white, flowers in the latter. Modern Persian. H. 3 in., diam. $6\frac{1}{4}$ in. Bought. (Bandinel Collection.)

3884. '53.

CUP and Saucer. Siliceous glazed earthenware. Panels of blue and white with flowers in black outline. Modern Persian. H. of cup, $1\frac{3}{4}$ in., diam. 2 in. Diam. of saucer, $2\frac{3}{4}$ in. Bought. (Bandinel Collection.)

3762. '53.

SALT Cellar. Siliceous glazed earthenware. Circular; turquoise ground with a lozenge pattern in black. Modern Persian. H. $1\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in. Bought. (Bandinel Collection.)

Probably manufactured at Cachan, where about 100 men are occupied in making these wares of turquoise colour with figures in black.

3776. '53.

SHALLOW Bowl. Siliceous glazed earthenware. White ground, flowers and panels outlined in black, and filled in with dull blue. Modern Persian. Diam. $9\frac{1}{2}$ in. Bought. (Bandinel Collection.)

3824. '53.

BIRD Fountain. Siliceous glazed earthenware. Turquoise glaze with palmette ornaments outlined in black. Modern Persian. H. 4 in., width including spout, $5\frac{1}{4}$ in. Bought. (Bandinel Collection.)

In this example the ornament is roughly sketched in black outline on the surface of the "biscuit," and is covered by a transparent glaze of turquoise colour. It also, as No. 3762, is probably from Cachan.

3823. '53.

PLATE. Siliceous glazed earthenware. Rudely painted with flowers and a bird in blue on a white ground, chequered border. Modern Persian. Diam. $8\frac{1}{4}$ in. Bought. (Bandinel Collection.)



FIG. 10
Decorative Art: Pottery of Sixteenth Century
170-171

3891. '53.

SALT Cellar. Siliceous glazed earthenware. White and blue, with two cavities for salt. Modern Persian. L. $4\frac{3}{4}$ in., W. 2 in. Bought. (Bandinel Collection.)

3894. '53.

BOWL. Siliceous glazed earthenware. Painted with ornaments and flowers in blue and black, diapered with perforations filled in with glaze. Modern Persian. H. 4 in., diam. $8\frac{1}{4}$ in. Bought. (Bandinel Collection.)

A piece of very coarse workmanship, probably of the manufacture of Teheran.

2891. '53.

CUP, or Salt Cellar. Siliceous glazed earthenware. Blue flowers on white panels. Modern Persian. H. $1\frac{1}{2}$ in., diam. $3\frac{1}{4}$ in. Bought. (Bandinel Collection.)

Damascus Ware.

70. '66.



LASK. Siliceous glazed earthenware. With long neck, having a projecting boss of turquoise colour, on which is a row of stars in dark blue. It is diapered with turquoise crescents, and white carnation buds; on the shoulder is a collar or belt, marked by

blue and white lines, and painted with inverted white flowers and turquoise leaves. Damascus (?). 15th or 16th century. H. $15\frac{1}{2}$ in., diam. $6\frac{3}{8}$ in. Bought, 48/.

This charming piece is a model of delicacy and elegance in form and coloured decoration; the latter is subdued, but like the majority of the earlier pieces, and those ascribed to the fabrique of Damascus, is extremely harmonious. The Rhodian wares seldom attained to this purity of style, and, indeed, it is probable that the richer polychrome decoration was of later introduction than the date of this piece. It probably is of the same make as the bottle No. 6785, although far superior to it in beauty of effect. (See *coloured plate*.)

6785. '60.

FLASK. Siliceous glazed earthenware. With long neck, having a projecting boss of turquoise colour; the white ground is decorated with oval, leaf-shaped ornaments in dark blue with turquoise centres, and surrounded by wreaths of flowers, a collar of dark blue on the shoulder. Syrian. 15th or 16th century. H. $16\frac{1}{4}$ in., diam. $7\frac{1}{4}$ in. Bought, 15/.

This is a very elegant piece in form and ornamentation. We have ascribed it to a Syrian origin, perhaps Damascus.

7409. '60.

BOWL. Siliceous glazed earthenware, decorated inside with shaped white panels, bearing set figures in dark blue, the intervening ground blue, with white arabesque. Outside a foliated diaper of dark and light blue, on white ground; round the foot a leafage moulding and a flower wreath. Damascus (?). 16th century. H. $9\frac{3}{4}$ in., diam. 1 ft. 6 in. Bought, 4/.

Pieces of this size are not common. Mr. Louis Huth possesses two, and there is a fine one in the collection of Mr. Alex. Nesbitt. They are imitated at the Ginori factory near Florence, and have been copied in Paris and in England.

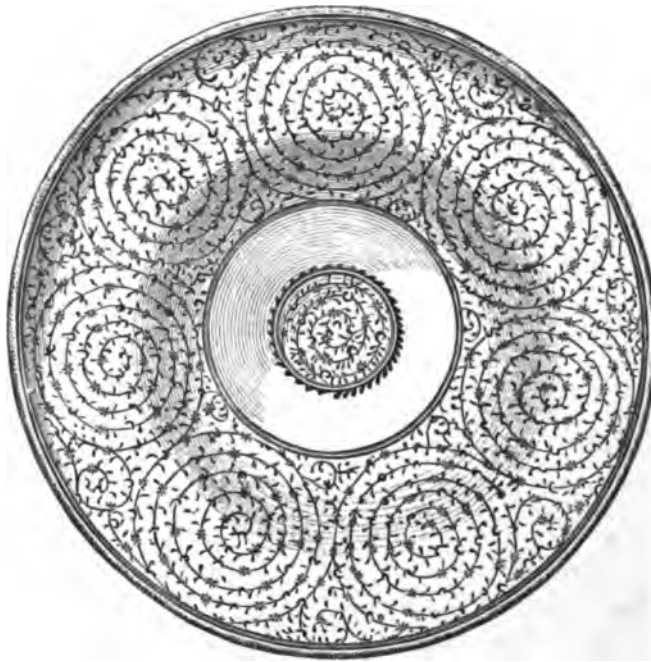


PLATE.

DIAPERED WITH BLUE SCROLLS.

Damascus or Persian, 16th Century.

(6590. '60.)

7357. '61.

BOWL. Shallow, with shaped edge. Siliceous glazed earthenware. Design in dark blue on the white ground. A central rose surrounded by four leaf-shaped ornaments bearing smaller white foliated centres, the ground filled in with arabesque foliation. Damascus. 16th century. H. $4\frac{1}{2}$ in., diam. $12\frac{1}{2}$ in. Bought, 2*l*.

This piece has all the characteristics in form, tone of colour, design, and general quality of the pieces ascribed to the Damascus potteries.

6590. '60.

PLATE. Siliceous glazed earthenware; white ground, minute diapered ornament of concentric foliated scrolls in blue. Ancient Damascus or Persian. Diam. 10 in. Bought, 2*l*.

This curious style of decoration is rarely found; in the museum of the university at Bologna is an ewer of the same pattern, and of great excellence of workmanship; it differs in form from the jugs of which Nos. 1708-8*a* are good examples, and which are more usual, the flask form of the body being inverted, and surmounted by a wider neck, contracted, opposite the handle, to form a spout. Only three examples of this form are known to the writer, viz., that just mentioned, one in the rich collection of Mr. Louis Huth, and one in the writer's possession; these two last are decorated in colour. (See *Loans Cat.*, Nos. 3292-3.)

They may perhaps be of the middle or even earlier half of the 16th century, and are of the highest quality of this class of wares. Mr. Henderfon has a flask of nearly similar pattern to the present piece. (See *engraving*.)

314. '67.

SHALLOW Bowl. Siliceous glazed earthenware. White ground, painted with a bunch of flowers in blue and green, in a border of blue and red leaf-moulding. Syrian or Rhodian. 15th or 16th century. Diam. 12 in. Bought, 5*l*. 5*s*.

This is a very elegant piece and brilliant in colour. We are doubtful whether it be of Rhodian make, approaching more to the wares of Syria, perhaps of Damascus. It is of the same fabrique as No. 1140. (See *engraving*.)

1140. '64.

SHALLOW Bowl. Siliceous glazed earthenware, painted with rosette ornament of geometric character, principally of blue and green on white ground. Syrian or Rhodian (?). 15th or 16th century. Diam. 11 $\frac{3}{8}$ in. Bought, 8*l*.

This piece is of the same form and general character of ware, and probably from the same fabrique, as No. 314.

478. '65.

WALL Tile. Siliceous glazed earthenware. Arabesque diapering of conventional flowers, and foliage of dark blue with carnation buds in turquoise, on a white ground. From Cairo. 15th or 16th century. 10 in. square. Presented by Frank Dillon, Esq.

These tiles formed portion of a wall decoration, and were doubtless surrounded by a border of equally elegant design.

479. '65.

WALL Tile. Siliceous glazed earthenware. The companion to No. 478. Presented by Frank Dillon, Esq.

1075. '69.

TILES (four). Siliceous glazed earthenware, white ground with floral ornament in dark blue and turquoise. From Cairo. 16th century (?). 9 $\frac{3}{4}$ in. square. (Paris Exhibition, 1867. Meymar Collection.) Bought.



SHALLOW BOWL.
PAINTED GROUP OF FLOWERS.
Syrian or Rhodian, 15th or 16th Century.
(314. '67.)

Rhodian.

8488. '63.



DEEP Plate. Siliceous glazed earthenware, white ground; red roses, blue, red, and green leaf, and spikes of a red and blue flower, spring from one bunch of blue and green leaves; border of black scrolls on blue and white. Rhodian. 15th or 16th century. Diam. 12 in. Bought, 8/.

A piece of good design and rich in colour.

1133. '64.

DEEP Plate. Siliceous glazed earthenware; painted with red roses between blue and red leaf scrolls on the white ground, border of black scrolls on blue and white. Rhodian. 15th or 16th century. Diam. 11 $\frac{3}{4}$ in. Bought, 8/.

1134. '64.

SHALLOW Bowl. Siliceous glazed earthenware; painted with red roses between blue and green leaf scrolls. Rhodian. 15th or 16th century. Diam. 11 $\frac{1}{4}$ in. Bought, 8/.

1134. '64.

DEEP Plate. Siliceous glazed earthenware; painted with radiating pattern of white and blue tulips on red compartments, surrounded by green and red trefoils. Rhodian. 15th or 16th century. Diam. 11 $\frac{3}{4}$ in. Bought, 8/.

The design of this piece is unusual, and the abundant use of that red pigment, which by some is supposed to be characteristic of the Rhodian pottery, is very effective.

1136. '64.

DEEP Plate. Siliceous glazed earthenware ; painted with red roses and blue carnation buds on each side of a central palmette ornament of blue, green, and red, on the white ground ; border of black scrolls on blue and white. Rhodian. 15th or 16th century. Diam. $12\frac{1}{2}$ in. Bought, 8/.

The frequent occurrence of this pattern for the border of pieces, all of which are, with probability, ascribable to the Lindus potteries in the Island of Rhodes, would lead to the conclusion that it may be considered a local and characteristic manner of ornamentation ; in some instances it is used as a filling in or grounding, but is more generally applied, as in this instance on the borders of the plates. (See *engraving*.)

1141. '64.

DEEP Plate. Siliceous glazed earthenware ; painted with green, white, and blue leaf scrolls upon ground of black scroll work ; border of black scrolls on blue and white. Rhodian. 15th or 16th century. Diam. $12\frac{1}{2}$ in. Bought, 8/.

The black coiled scroll grounding, or filling, on this piece is more abundant than usual : it may be considered almost as a characteristic ornament of the Rhodian ware, but is more generally applied to the borders on alternate patches of blue and white ground.

1142. '64.

DEEP Plate. Siliceous glazed earthenware ; painted with white and red leaves and buds upon blue and green scale-work ground ; border of black scrolls on blue and white. Rhodian. 15th or 16th century. Diam. 11 in. Bought, 8/.



DEEP PLATE.
FLOWERS AND PALMETTE ORNAMENT.

Rhodian, 16th Century.

(1136. '64.)

1137. '64.

DEEP Plate. Siliceous glazed earthenware; painted on the white ground with a green cypress between red roses, and two scrolls of dark blue foliage; border of black scrolls on blue and white. Rhodian. 15th or 16th century. Diam. $12\frac{3}{4}$ in. Bought, 8*l*.

1138. '64.

DEEP Plate. Siliceous glazed earthenware; painted with red roses on each side of a central palmette ornament of blue, green, red, and white. Rhodian. 15th or 16th century. Diam. $11\frac{1}{4}$ in. Bought, 8*l*.

1139. '64.

DEEP Plate. Siliceous glazed earthenware; painted with a rosette, filled by interlacing white and red leaves relieved with green upon a blue ground; border of black coiled scrolls on blue and white. Rhodian. 15th or 16th century. Diam. $12\frac{7}{8}$ in. Bought, 8*l*.

2641. '56.

PLATEAU. Siliceous glazed earthenware; painted with floral ornaments. Rhodian. 15th or 16th century. Diam. 12 in. Bought, 1*l*. 12*s*.

2546. '56.

DEEP Plate. Siliceous glazed earthenware, painted with a green cypress tree, red roses, blue carnation buds, and hyacinths; border of black scrolls on blue and white. Rhodian. 16th century. Diam. 13 in. Bought, 1*l*.

2545. '56.

PLATEAU. Siliceous glazed earthenware; painted with flowers in green, red, and blue. Rhodian. 15th or 16th century. Diam. $13\frac{3}{4}$ in. Bought, 1*l*.

1708. '55.

EWER. Siliceous glazed earthenware; a diaper of white arabesque foliated ornament, heightened with blue on a green ground; a collar of red with white foliation, touched with blue and green. Rhodian or Syrian. 15th or 16th century. H. $10\frac{1}{2}$ in., diam. $7\frac{1}{2}$ in. Bought. (Bernal Collection.) 7*l*. 10*s*.

This and the companion jug are beautiful examples of the best period of the Rhodian, or perhaps of Syrian, manufacture. The decoration is extremely harmonious and characteristic of this class of pottery; the colours are rich and even, and in respect to glaze and all other technical qualities these pieces are excellent. They are of similar character to the piece belonging to Mr. Sambrook, which is mounted in silver work of the time of Elizabeth, bearing the London Hall-mark of 1596; and to another, in a like mounting, belonging to Mr. C. Winn. (See *Loans Cat.*, Nos. 3280-1.) Jugs of this form were used for water. (See *coloured plate*.)

1708*a*. '55.

EWER. Siliceous glazed earthenware; white arabesque foliation heightened with blue on a green ground, on a red collar white leafage touched with blue and green. Rhodian or Syrian. 15th or 16th century. H. $10\frac{1}{2}$ in., diam. $7\frac{1}{2}$ in. Bought. (Bernal Collection.) 7*l*. 10*s*.

The companion to No. 1708. A noble jug of this form in Mr. Henderson's collection has an inscription in Turkish round the neck,



FIG. 12
 KIRGHIZ OR SIBIRIAN
Twentieth Century.
 (G. 1. 12)



L. 17. 11.
 RIBBON OR SUTAN.
Fifteenth or Sixteenth Century.
 (15. 1. 11.)

which reads : "What is a jug ? A jug is a friend that meets you in the days of heat, and opens its heart to you."

485. '54.

PERFUME Vase and Cover. Siliceous glazed earthenware ; the cover and margin of the vase perforated ; white ground with bunches of red flowers and blue hyacinths, the shoulders and lid grounded in blue and green with red spots, the foot blue with red buds. Rhodian. 15th or 16th century. H. $8\frac{3}{4}$ in., diam. $5\frac{1}{2}$ in. Bought, 1*l*.

6783. '60.

FLASK. Siliceous glazed earthenware ; with long neck, having a projecting boss of turquoise blue, the surface decorated with ships in full sail on a green ground, sprinkled with leaves and trefoils in white touched with red. A collar of elongated white leaves centred with red, falls from the boss. Rhodian (?). 15th or 16th century. H. 17 in., diam. 8 in. Bought, 14*l*. 14*s*.

This fine flask and its companion No. 6784 are good specimens of one of the most elegant forms of Eastern pottery and metal work. In Persia it was used for wine, in contradistinction to the handled jug, No. 1708, which was for water.

6784. '60.

FLASK. Siliceous glazed earthenware ; with long neck, having a projecting boss of dark blue, from which falls a collar of long leaves ; grotesque birds and animals, some human headed, reserved in white with a black outline on a green ground diapered with leaves in blue and red. Rhodian (?). 15th or 16th century. H. 17 in., diam. 8 in. Bought, 14*l*. 14*s*.

Mr. Henderon has some fine examples of this beautiful form ; others are in Mr. Huth's collection. Two specimens of their Italian imitation, made at Candiana, are in the Museum, and are described under that head (No. 836).

1143. '64.

PLATE. Deep. Siliceous glazed earthenware; white ground painted with a green cypress tree between red pinks and blue and green leaf-scrolls; border of black scrolls on blue and white. Rhodian. Probably 15th or 16th century. Diam. 12 in. Bought, 8*l*.

The red colour in this specimen is remarkably brilliant.

315. '67.

PLATE. Siliceous glazed earthenware. White ground; painted with a three-masted ship in full sail, towing a boat (rig of the 15th century); border of black scrolls on blue and white. Rhodian. 15th or 16th century. Diam. 12 in. Bought, 5*l*. 5*s*.

177. '66.

PLATE. Deep. Siliceous glazed earthenware; white ground, with red roses and foliage in blue and green; border of black scrolls on blue and white. Rhodian. 16th century. Diam. 11½ in. Bought, 2*l*. 7*s*.

116. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, with flowers in red, blue, and green; black and white scroll border. Rhodian. 16th century. Diam. 12½ in. Bought, 2*l*. 5*s*.

117. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, with a bouquet of red roses blue buds and green leaves; black and white scroll border. Rhodian. 16th century. Diam. $11\frac{3}{4}$ in. Bought, 2*l.* 5*s.*

118. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, with red roses and blue and green leafage; black and white scroll border. Rhodian. 16th century. Diam. $11\frac{3}{4}$ in. Bought, 2*l.* 5*s.*

119. '70.

PLATE. Deep. Siliceous glazed earthenware; green ground in centre, with arabesque foliation in white touched with red and blue and encircled by a gadrooned band; black and white scroll border. Rhodian. 16th century. Diam. $11\frac{7}{8}$ in. Bought, 2*l.* 5*s.*

120. '70.

PLATE. Deep. Siliceous glazed earthenware; centre of green leafage surrounded by star-shaped ornament of red and blue parallel lines, black scrolls in the interspaces, with red and green border. Rhodian. 16th century. Diam. $12\frac{1}{4}$ in. Bought, 2*l.* 5*s.*

121. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, ships painted in black with blue sails, between which are red flowers; blue and black scroll border. Rhodian. 16th century. Diam. $11\frac{1}{2}$ in. Bought, 2*l.* 5*s.*

122. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground with red roses and blue and red leafage. Rhodian. 16th century. Diam. $10\frac{3}{4}$ in. Bought, 2*l.* 2*s.*

123. '70.

PLATE. Deep. Siliceous glazed earthenware; greenish-white ground, red roses with blue and green leaves. Rhodian. 16th century. Diam. $10\frac{7}{8}$ in. Bought, 2*l.* 2*s.*

124. '70.

PLATE. Deep. Siliceous glazed earthenware; greenish-white ground, a bouquet of red pinks blue buds and green leaves, with black and white scroll border. Rhodian. 16th century. Diam. $10\frac{1}{8}$ in. Bought, 2*l.* 2*s.*

125. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, rosette centre with radiating leaf-shaped compartments bearing red flowers on a green ground; border of pink buds and blue flowers. Rhodian. 16th century. Diam. $10\frac{1}{4}$ in. Bought, 2*l.* 2*s.*



VASE.

PAINTED WITH IMITATIVE ARABIC INSCRIPTIONS.

Siculo-Arabian, 13th or 14th Century.

(483. '64.)

126. '70.

PLATE. Siliceous glazed earthenware; greenish-white ground, with flowers in red, blue, and green. Rhodian. 16th century. Diam. 10 in. Bought, 2*l.* 2*s.*

Nos. 116 to 126 are pieces of more ordinary quality, perhaps of a later period of the Rhodian manufacture.

Siculo-Arabian.

482. '64.



VASE. Oviform. Siliceous glazed earthenware of similar character to the Persian ware; ground white dotted with black and painted with figures of winged horses and birds in black, tinted with blue. On the neck, repeated in circular panels, is a symbolic mark, probably medical. Siculo-Arabian. 13th or 14th century (?). H. 15 in., diam. 10 in. Bought, 15*l.* 16*s.*

483. '64.

VASE. Oviform. Siliceous glazed earthenware of similar character to the Persian ware. An imitative Arabic inscription encircles the body of the vase, reserved in white and outlined with black on a blue ground diapered with black and white arabesque scrolls. On the neck a frieze of blue birds, other imitative inscriptions encircle the shoulder and the foot. Siculo-Arabian. 13th or 14th century (?). H. 15 in., diam. 10 in. Bought, 15*l.* 16*s.* (See *engraving.*)

484. '64.

BOWL. Siliceous glazed earthenware ; with diapered and rayed ornament in black and blue on white ground. Siculo-Arabian. 13th or early 14th century (?). H. 4 in., diam. $7\frac{1}{4}$ in. Bought, 9*l*.

The ornamentation of this piece is very peculiar. Like the vase No. 618, it is longitudinally divided into sections by dark blue lines, between which the surface is diapered with fine black moss-like ornament ; above the shoulders are oval spots or panels of dark blue. The interior has a dark blue ground divided by white lines and panelled with black diapering on white. It is a curious piece both in form and ornamentation, which has been executed with considerable care.

618. '64.

VASE. Oviform. Siliceous glazed earthenware ; the ground white, divided into sections by blue lines, with black and white arabesque ornaments in compartments. Siculo-Arabian. 13th or 14th century (?). H. 16 in., diam. $10\frac{1}{2}$ in. Bought, 24*l*.



HISPANO-MORESQUE POTTERY.



FEW years since this numerous and now well-defined class of wares was indiscriminately grouped with the lustrated Majolica of Italy, in which country the larger number of specimens now in our collections had been preserved, and whence they have been procured. So much was this the case, and on the contrary so small a number of examples have been found in the native country of their production, that M. Delange and others hesitated to believe in their Spanish origin, thinking it more probable that they were the work of Moorish potters established in the sister peninsula. Mons. Riocreux of Sèvres was the first to point out their distinction as a class.

The correspondence of technical character with the "azulejos," the well-known tiles which adorn the palace of the Alhambra at Seville, and other buildings, and with the celebrated "jarra," or Alhambra vase, as also a marked difference between these and any wares of known Italian manufacture, led to the conviction that they must be of Spanish origin, and the work of the Moorish potters and their descendants who had been established in that country.

Under this belief they were classed together as Hispano-Arabian enamelled and lustrated wares, but this appellation would connect them with the so-called Saracens, who, under their Caliphs, conquered that country from the Goths in A.D. 712. These first Arab invaders were themselves expelled in 756 by the disciples of Omar, under Abd-el-Rhama, who caused himself to be proclaimed Caliph at Cordova. This city thus became the great centre of his power, and here was erected the mosque of which the decoration attests the exquisite oriental taste of its founders. The ornamental wall tiles on this building are of truly Hispano-Arabian manufacture.

But the rule of the successors of Abd-el-Rhama had its end, the line becoming extinct in 1038 by the death of Mutamed-al-Allah, anarchy

followed, and the house, divided against itself, fell under the Moorish conquest of 1090.

Granada became the chief seat of the Moorish rulers in 1235, and here they erected the fortress-palace of the Alhambra about 1273.

The only works of Saracenic pottery assignable to the period anterior to this date are, as before said, the tiles of the Mosque at Cordova, unless, as has been suggested, the wares described under the last section as Siculo-Arabian, can claim so early an origin. There seems to be but little doubt, that the art of applying the metallic lustre pigments was of Arabian origin, or was introduced by that people not only into Spain, but directly into Persia, and indirectly from both or either of these sources into Italy.

The wares under consideration were therefore the work of the Moorish potters and their descendants in Spain, and hence are now more correctly known as Hispano-Moresque pottery. The period of their production ranges from the 13th to the last century.

To continue our historical sketch. After an occupation of the country for four centuries the Moors were conquered by Ferdinand and Isabella in 1492. The Christian element would then predominate in the decoration of the pottery; and in 1566 the last blow was struck at Moorish art by the promulgation of a decree prohibiting the speaking or writing of their language, forbidding the use to men and women of their national dress and veil, and the execution of decorative works in the Moresque style.

But the final persecution was under Philip III. in 1610, when from six to nine hundred thousand persons were expelled the kingdom and their property confiscated, while other thousands perished by famine and the sword.

When first recognized as a distinct family, these wares were found to be difficult of classification, from the entire absence of dates or names of manufactories. Labarte and others considered the copper-lustred pieces to be the earlier, but Mr. J. C. Robinson,¹ with his usual acumen, saw in the ornamentation of various examples reasons for reversing this arrangement, and suggested one which subsequent observation has only tended to confirm. He ranked those pieces having a decoration in a paler lustre, with interlacings and other ornaments in manganese and blue, coats of arms &c., to be of the earlier period; those having the ornament in the paler lustre only, without colour, to be of nearly equal date, as also some of the darker copper examples with shields of arms, and of a still later period those, so glaring in copper coloured lustre as to be more painful than pleasing to the eye.

¹ Soulages Catalogue, p. 50.

But it is to Monfr. J. C. Davillier¹ that we owe a more exact elucidation of the history of these wares, by the publication of documents referring to the subject, and by a careful examination of the monuments of Moorish art that remain to us in Spain.

In the abstract of Piccolpasso's manuscript, which has been given in the introductory chapters, will be found a description of the process in use at Gubbio for producing the metallic lustre, as communicated to him by Mo. Cencio; and there can be little doubt that it was by a similar process, with small variations in the ingredients and manner of manipulation, that this enrichment was applied to the Spanish wares. M. Davillier gives us the result of experiments made at Sèvres, and others by M. Louis Carrand, which confirm the recipe given by Piccolpasso, and prove that copper and silver, reduced from their salts by the action of smoke upon the heated surface, were the metals employed.

It has been generally admitted that this mode of decoration is of Arabian origin, and that it was introduced by that people into Europe, as also into Persia and other countries; in corroboration of this opinion is adduced the discovery, by Mr. Layard, of fragments and tiles of stanniferous glaze and lustre decoration, at Khorfabad, under some twelve feet of earth. Others are attributed to the 9th century by M. Lenormant, while in Persia we hear of those on the Mosque of Natinz of the 12th century, and in this Museum are fragments brought by M. Mechin from the ruins of Rheï, a city which was destroyed in the 12th century. These fragments, representing human figures and animals were in all probability the work of Persian and not of Arabian potters. The use of the oxide of tin to produce an opaque white enamel is also attributed to an Arab source. We are however disposed to think, that both those methods were known to an earlier civilization on the banks of the Tigris or Euphrates, from whence it may have been derived by the Persians and Arabians.

MALAGA.



DAVILLIER considers that in all probability this was the earliest site of the manufacture, and argues that its maritime situation and trade with the East, and its proximity to Granada, would warrant that opinion, which is confirmed by the earliest documentary evidence yet brought to light.

¹ Histoire des Faïences Hispano-Moresques à reflets métalliques, Paris. Didron, 1861.

One Ibn-Batoutah, a native of Tangier and a traveller, writing in 1350,¹ after journeying through the East, states that "at Malaga, the beautiful gilt pottery or porcelain is made, which is exported to the most distant countries." He makes no mention of a fabrique at Granada in describing that city, and we may therefore reasonably conclude that Malaga was the centre of this industry in the Moorish kingdom, and if so there is great probability that the celebrated Alhambra vase was made there. From the style of its ornamentation, the form of the characters in the inscriptions, and other inferences, the date of this piece may be fairly assigned to the middle of the 14th century, which would be about the same period as that traveller's visit to the city. It has nevertheless been ascribed by others to an earlier time, about 1320. This vase is so generally and well known that we need only allude to its characteristic form and richly decorated surface. It has been figured in Mr. Owen Jones's work on the Alhambra, from which there is a woodcut in the third edition of Marryat's History of Pottery, and also in other books;² but, as we are informed by M. Davillier, never quite correctly. He caused a large photograph to be taken of it and a cast of the handle. This vase is said to have been found in the 16th century under the pavement of the Alhambra, together with several others all of which were filled with gold, a tradition which may, perhaps, have some foundation in fact. The first mention of it occurs in a work by a Doctor Echeverria, called "Paseos por Granada," or Walks through Granada, in which a curious dialogue is given between an imaginary stranger and a native, by whom he is conducted to the garden called "Adarves," connected with the Alhambra, laid out, he says, by means of the treasure found, and there he is shown the vase and its companion, together with some fragments of a third. It thus appears certain that about 1764 two of the vases remained and portions of a third. The second vase, also engraved in the "Antiquedades Arabes," was decorated with birds instead of antelopes, and bore the devise of the kings of Granada, which is so constantly repeated on the "azulejos" of the Alhambra, one of which is in this collection.

The Alhambra vase was copied at the Sèvres manufactory in 1842, after drawings made from the original by Dauzats,³ and since by the Messrs. Deck, in faience, of the original size after the cast and

¹ "Voyages d'Ibn-Batoutah," traduction Defrémery, Paris. Imprimerie Impériale, 1858. 8vo.

² It was first engraved in the "Antiquedades Arabes," with text, by P. Lozano. 4to. Madrid, 1785.

³ Brongniart and Riocreux. Musée Céramique de Sèvres, P. pl. iii., fig. 2.

photographs procured by M. Davillier. This last is now in the South Kensington Museum.

The fabrique of Malaga existed in the 16th century, as we learn from Lucio Marineo, known as the chronicler of their Majesties Ferdinand and Isabella. Writing of the memorable things of Spain in 1517, he says that "at Malaga are made also very beautiful vases of faience."

After this date no further record is found, and M. Davillier thinks it probable that the works gradually declined as those of Valencia increased in importance, and that by the middle of the 16th century they had entirely ceased.

He attributes to these potteries three large deep basins in the Hôtel Cluny at Paris (No. 2584, &c.), which are covered with designs in golden *revet* and blue, of great similarity to those of the Alhambra vase; also two vases in the same collection (No. 2049). Some pieces with coats of arms and Christian emblems are also probably of a later period of that fabrique, and made for Spanish and other Christian purchasers.

The fine vase from the Soulages Collection is also attributed by M. Davillier to Malaga, and a vase of similar character in the Museum of Stockholm is figured in Delange's folio work. In the Museum of the University at Bologna are three vases of like kind.

But few "azulejos" with metallic lustre were made by the Moors in Spain. Some exist in the ancient Moorish villa in Granada known as the "Cuarto real," one of which, ornamented with pale golden arabesques on yellowish white ground, is figured at page 2 of Mr. Marryat's third edition.

MAJORCA.



AFTER the fabrique of Malaga that of Majorca is thought to be the most ancient, and the extension of its manufactures by commerce is indirectly proved by the adoption of the term "Majolica," slightly altered from Majorica and signifying in the Majorcan style or after the Majorcan manner, by the potters of Italy for such of their wares as were decorated with the metallic lustre. Indeed it is probable, that from a Moorish or a Persian source, or both, this process was acquired by the potters of Pesaro, &c. and modified as well as improved by the Italian *Maestri*. The lustre colours of the Italian wares differ materially on the one hand from those of Spain, and on the other from the Persian, taking an intermediate position, and superior to both in richness of effect.

Scaliger,¹ writing in the first half of the 16th century, speaks highly of the wares of the Balearic islands; but not being an "expert" in ceramic productions, after praising the porcelain recently brought from China, admires what he calls their imitations made at Majorca. "So much so," says he, "that it is difficult to distinguish the false from the true(!), those of the Balearic islands not being their inferiors in form or brilliancy, even surpassing them in elegance; it is said that such excellent ones are now brought that they are preferred to the most beautiful pewter utensils for the table." "We call them '*majolica*,' changing one letter in the name of the Balearic island, where we are assured that the most beautiful are made." An interesting testimony to the importation of these wares into Italy and the knowledge of their origin, as also to the derivation of the term applied to the home manufacture of Pesaro and Gubbio.

M. Davillier makes some further remarks and quotations on this term, and upon the story of the "*bacini*" which adorn the Pisan churches, confirming the views of the writer, as expressed in his paper on that subject,² and instancing a plate in the tower of the church of Santa Francesca-Romana, near to the Basilica of Constantine at Rome, as the only example having the metallic lustre. The writer well knows the example alluded to, and at first formed the same opinion as M. Davillier; but repeated observations of it, in different lights, have caused him to alter that opinion, and to conclude that it was devoid of metallic lustre, but, that from partial decomposition of the glaze by the action of the atmosphere, it had acquired a degree of iridescence, which, at that height, might be readily mistaken for a "reflet métallique."

Although presumably of much earlier date no record of this pottery occurs till that of Giovanni di Bernardi da Uzzano, the son of a rich Pisan merchant, who in 1442 wrote a treaty on commerce and navigation, published by Paquini,³ in which he speaks of the manufactures of Majorca and Minorca, particularly mentioning faience, which, adds he, "had then a very large sale in Italy."

There was a great commerce between these islands and Italy, as instanced by Capmany,⁴ who cites several authors in support of his statements, particularly Balducci-Pegolotti, who gives a list of towns in Italy having commercial relations with Majorca in the 14th century. That

¹ I. C. Scaliger, "Exercitationes," &c., ex. xcii.

² Read before the Society of Antiquaries on 16 Feb. 1860. Proceedings, vol. i., p. 94, but by an oversight not published in the "Archæologia" till 2nd series, vol. xlii., p. 379.

³ Paquini, "Della decima," &c. Lisbon and Lucca. 4to. 1765.

⁴ Capmany, "Memorias historicas." Barcelona, tom. iii. 4to. 1780.

island possessed at that period 900 vessels, some of 400 tons burden and counted some 20,000 sailors. Muratori¹ states that at the commencement of the 15th century Pedro Santon, a Catalonian corsair, commanded a ship with a crew of 500 men. These proofs of commercial intercourse between Spain and Italy would readily account for the quantity of Hispano-Moresque ware found in the latter country.

M. J. M. Bover de Rosselli of Majorca, has found evidence that the principal seat of the manufacture was at "Ynca," in the interior of the island; and in confirmation of that discovery some plates have been observed by M. Davillier in collections on which the arms of that island are represented. One such, he states, is in the Hôtel Cluny (No. 2050), and is probably of the 15th century. It is Moresque in style, with illegible inscriptions, in an odd mixture of the Arabic and Gothic characters, the lustre is of a red colour, the arms in the centre. He is mistaken in referring to another example in the British Museum, no piece bearing the arms said to be of that town, and communicated by a resident in the island, is in that collection. These arms are, paly gules and or, on a fess argent a dog in the act of bounding, sable.

There would seem also to have been a fabrique at Iviça, for Vargas,² in his description of the Balearic islands, says, "It is much to be regretted that Iviça has ceased to make her famous vases of faience, destined for exportation as well as for local consumption." But of their precise nature he gives us no information, and we have no knowledge.

VALENCIA.



HIS kingdom was in the time of the Romans noted for its works in pottery, those produced at Saguntum, the present Murviedro, near to the city of Valencia having a great reputation at that period according to Pliny, who at book 35, ch. 12, of his Natural History mentions the jasper red pottery of Saguntum, where 1,200 workmen were employed.³

To these, after the occupation of the Goths, succeeded the Arab workmen who accompanied the Mussulman conquest in 711. Again, when the Moors were, in 1239, subjected to the Christian domination

¹ Muratori, "Rerum Italicarum Scriptores." Fol. Milan, 1723.

² Vargas, "Descripcion de las islas Baleares y Pityufas." 4to. Madrid, 1787.

³ See a work on the subject of this pottery by the Comte Antonio de Lumière y Valcarcel, published in 1779.

under "Iayme" I. of Aragon, surnamed "el conquistador," the potters' art was considered of sufficient importance to claim a special charter from the king, who granted it to the *Saracens* of Xativa, a small town of the kingdom, now called San-Felipe. This charter¹ provides that every master potter making vases, domestic vessels, tiles, "rajolas" (an Arabic name for wall-tiles, synonymous with "azulejos"), should pay a "befant" annually, and freely pursue his calling.

M. Davillier thinks however, that the lustred pottery was not made in this province anterior to the 15th century, and that it was introduced from Malaga.

Mr. Drake, in his notes on Venetian Ceramics, p. 11, cites an ordinance of the Venetian Senate in 1455, declaring that no earthenware works of any kind should be introduced into the dominions of the Signory, either within or without the Adriatic Gulf, except crucibles ("correzzoli") and *Majolica of Valencia*, an important fact proving the value that was attached to the Spanish lustre wares in Italy in the middle of the 15th century.

Marineo Siculo,² writing in 1517, devotes a chapter to the utensils and other objects of faience made in Spain, in which he states that "the most esteemed are those of Valencia, which are so well worked and so well gilded;" whilst Capmany (*op. cit.*) records a decree of the Municipal Council of Barcelona in 1528, relative to the exportation of faience to Sicily and elsewhere, and in which "la Loza de Valencia" is named.

Antonio Beuter, in his chronicle printed in 1530, mentions the places whence the potters' earth was procured, and says it is "extremely good at Paterna, Manises, Quartæ, Carcre, Villalonga, Alaquaz, &c., so much so that Chorebus, the inventor of pottery (according to Pliny), could not make better at Athens; they equal the vases of Corinth, and those of Pisa, of Pefaro, or elsewhere do not surpass them for beauty nor for fine workmanship."

Again Barreyros, a Portuguese, in his "Chorographia,"³ praising the pottery of Barcelona, says that they are "even superior" to those of Valencia.

And in 1564 Martin de Vicyana⁴ speaks of the town of "Biar" as having 14 potteries, where vases, dishes, &c. were made for the use of

¹ Cited in the "Coleccion de documentos ineditos" of D. M. Salva, tom. xviii.

² Lucio Marineo Siculo, "De las cosas memorables de España," Alcala de Henares. Folio. 1539. Lib. i., fol. v. vº.

³ Barreyros, "Chorographia de alguns lugares." 4to. Coimbra.

⁴ Martin de Vicyana, "Cronica de Valencia." Valencia. Fol. 1564.

the district and for exportation. The town of "Trayguera" had 23 fabriques where large vases and other objects of earthenware were made. Both these towns are in the province of Valencia.

Escolano,¹ another Valencian writer, speaks of the wares made from time immemorial with great elegance of workmanship at "Paterna," where, he states, the Christian population is mixed with the Moors, also the "bourg d' Alaquaz," where beautiful enamelled (*vidriados*) ware was made, and "Manises" famous for its enamelled faience and "azulejos."² The small towns, previously mentioned by Beuter, he also names, but particularly praises the wares of "Manises" as being so beautiful and elegant "that," says he, "in exchange for the faience that Italy sends us from Pisa, we send vessels to that country laden with the wares of Manises." Another writer, Fr. Diago, in 1613, after praising the wares of Paterna and Carcre—among them large tiles for roofing lustred with brilliant copper colour, some of which are now to be seen on buildings not anterior to the 17th century, as the cupola of the church at Manises and others at Valencia—speaks specially of the faiences of Manises, "so well gilded and painted with such art that all the world is enamoured with them, so much so that the Pope, the Cardinals, and the Princes send their orders hither, wondering that with simple earth such exquisite things can be made."

The expulsion of the Moors in 1610 by Philip III. gave the fatal blow to this industry, as we learn from contemporary authors that many of the banished artisans were potters ("olleros").

From time immemorial St. John the Evangelist has been particularly venerated at Valencia, and in the grand processions of Corpus Christi, the emblematic eagle is carried, holding in his beak a banderole, on which is inscribed the first sentence of his gospel: "*In principio erat Verbum et Verbum erat apud Deum.*"

On some pieces of Hispano-Moresque ware this sentence is inscribed, and the eagle sometimes covers the front, sometimes the back of certain pieces. There is therefore reason to infer that such pieces were made in one of the fabriques of Valencia, and if so their style, would be, to a considerable extent, typical of the Valencian pottery.

The decoration was probably inspired by the wares of Malaga, and it is likely that many of the pieces of the 15th century, bearing

¹ Escolano "Historia de la insigne y coronada ciudad y regno de Valencia." Folio. Valencia, 1610.

² These "azulejos" were exported to various countries; there is a pavement formed of them in the Mayor's Chapel at Bristol (see Lyson's Antiq. of Gloucestershire). One, from Haccombe Church in Devonshire, is in the British Museum.

inscriptions in Gothic characters with animals, &c. in blue, may be of this fabrique.

Thus in the British Museum is a plate (figured in Marryat, p. 11.) painted with an antelope and Moresque ornament in blue, and with the inscription—

Senta Catalina Guarda Nos

others occur, though very rarely, with Spanish inscriptions.

At the commencement of the 17th century the Valencian wares had lost nearly all their Moresque character, and the employment of the copper lustre only was retained, designs with figures in the costumes of that period and coarse leafage, birds &c. with "*rococo*" ornaments.

In 1780 Mr. Talbot Dillon, in his "*Travels in Spain*," states that at "*Manifes*," a pretty village two leagues from Valencia, the people, mostly potters, make a beautiful faience of a copper coloured gilding.

In 1801 Fischer, a German traveller, speaks of the same wares, and M. Davillier found its last producer at Manifes, one "*Iayme Cassans*," who varied his duties to his guests as a small innkeeper by making lustred pottery, with a simple wheel and small furnace, his wife assisting him in the decoration of the pieces.

It would thus appear that the fabrique of Malaga was the most ancient, and that of Valencia the most important in Spain; but other potteries existed, as we have seen, at Barcelona, whence Hieronymus Paulus, in 1491, writes, speaking of the faience of that place as having been long esteemed and sought even at Rome.¹

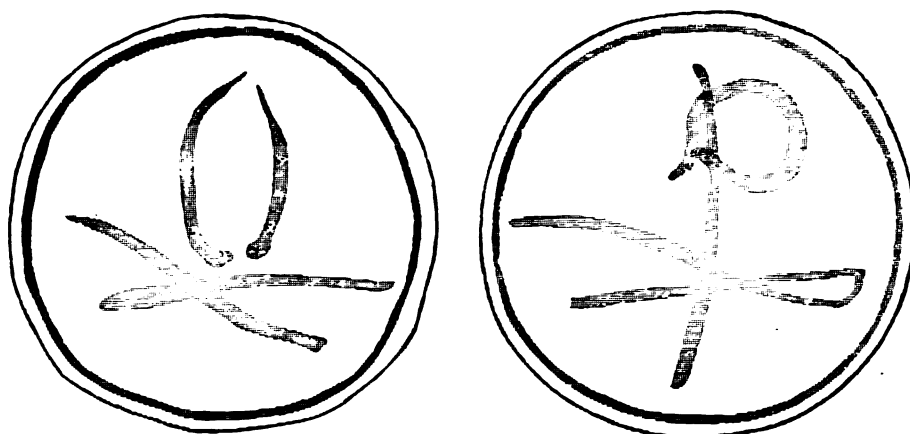
Murcia, Morviedro, Toledo, and Talevera near that city, also appear to have had potteries, from the statements of Marineo Siculo (*see ante*), as also at Jaen and at Teruel a town of Aragon; but these works probably ceased for the most part in the course of the 16th century, and we have no means of distinguishing their productions.

That these Spanish wares were imported into England is proved by fragments found in London, on one of which, in the British Museum, is represented a man in the costume of the period of Henry IV. of England, about 1400.

Makers' names have never been observed upon pieces of this pottery, and marks are very rarely met with. On the back of two small plates with deep centres, in which is painted a shield of arms bearing a crowned eagle with open wings in blue, the rest of the surface being diapered with small vine or briony leaves and interlaced tendrils in

¹ Hieronymi Pauli, Barcinienfis apud Schott, "*Hispania Illustrata*," tom. iii. 1491.

concentric order, of golden lustre on the creamy white ground, are the accompanying marks.



These pieces are similar, and perhaps of the same service, probably of Malaga or Valencia, and may be of the earlier half of the 15th century; they are in the writer's possession.

In Mr. Henderson's rich collection is a vase, on one side of which is the inscription, of which we give a facsimile:—



It reads "Illustrissimo Signore Cardinale D'Este in Urbe Romæ," and is probably one of those pieces of Manifes manufacture spoken of by Fr. Diago in 1613.

Mr. Chaffers also gives us marks occurring on a piece, probably of the same fabrique, in Mr. Reynolds' Collection. They consist of a

M.

D

hand, and the date 1610, in a circle on the face of the piece, and the letter M, surmounted by an O, on the reverse.

The others given as marks in that useful work are probably only ornamental devices.

The Louvre and the Hôtel Cluny at Paris contain fine examples of this pottery, as also the Museum at Sèvres; and in the British Museum are specimens of considerable interest, already referred to, also a fine dish having the arms of Castile and Leon impaled with Aragon, which may have been made for Eleanor, daughter of Pedro IV. of Aragon, Queen of John I. King of Castile and Leon, married 1375 died 1382; and a sort of "*biberon*," with spouts at the sides. Both of these are engraved in Mr. Marryat's work.

The richest private collection in England is that of Mr. John Henderson.

CALATA-GIRONE.



FROM Sicily have been brought, and we think from no other locality, specimens of a lustred ware differing materially from that of Spain, as also from those other and probably earlier specimens of lustred and siliceous glazed pottery, which we classed in the last division as having more affinity to the Persian, and defined as Siculo-Arabian or Siculo-Persic, those now under consideration being, as it were, a connecting link between the two. They are formed of an ordinary clay covered with an earthy or stanniferous (?) wash, which is again coated with a rich translucent blue glaze, on which a diapering of vermicular ornament in coppery lustre covers the whole piece, except that the edges and handles are also painted in lustre.

This ware is by no means common, the finest example is the vase in this Museum; it also occurs in the form of plates, covered bowls, and "*albarelli*."

It is supposed to be the workmanship of Moorish potters at Calata-Girone, perhaps in sequence of that earlier ware referred to above, and with which it has sometimes been confounded.

Mr. Marryat gives a mark as occurring on a specimen of this pottery, which he alludes to in his passage on the Siculo-Moresque wares (pp. 10, 11). It is on the face of a piece, No. G. 29, in the Louvre, at the side of a shield of arms, and therefore more probably the monogram of the owner. The description of the piece, given by M. Darcel, who classes it as "*Italo-Moresque*," would indicate that it is of the early wares of Pefaro or Gubbio, with an orientalism in the decoration, but not belonging to the class under consideration.



VASE.

DIAPERED WITH IVY OR BRIONY IN GOLDEN LUSTRE.

Hispano-Moresque (Malaga), 14th or 15th Century.

(8968. '63.)



CATALOGUE.

Hispano-Moresque.

8968. '63.



VASE. Enamelled earthenware; Hispano-Moresco, lustred. The body spherical on a trumpet-shaped base, the neck of elongated funnel form, flanked by two large wing-shaped handles perforated with circular holes.

The surface, except the mouldings, is entirely covered with a diaper pattern of ivy or briony leaves, tendrils, and small flowers, in brownish golden lustre and blue on the white ground. Spanish (Malaga). 14th or 15th century. H. 20 $\frac{3}{4}$ in., W. 14 $\frac{1}{4}$ in. Bought (Soulages Collection), 80/.

Mr. Robinson, writing of this vase in the catalogue of the Soulages Collection, says :

" This important piece is probably of pure Moresque fabrication ; the form of the handles, in particular, exactly resembling those of the celebrated vase of the Alhambra. It is the production of a condition of art and civilization entirely different to that which gave rise to the art pottery of Italy ; and it is undoubtedly a more ancient Ceramic type. It is agreed that the Italian word Majolica was derived from Majorca, the name of an island in the Mediterranean off the east coast of Spain. This island was, during the earlier centuries of the middle ages, under the domination of the Moors or Saracens, and a peculiar pottery was there, and on the continent of Spain, manufactured by the Moresque artizans, which, in common with other products of Mahometan industry, was largely exported, especially to Italy, then the

richest and most flourishing country in the world. The present is unquestionably one of the pieces so exported, and which, in the fifteenth century, were curiously termed by the Italians '*Majorca*' or '*Majorica*,' and thence by corruption '*Majolica*,' a term which, as we have seen, ultimately obtained a place in the language, and was applied indiscriminately to all kinds of glazed earthenware. Just as in our own country the word *China* is used to designate porcelain, and, more appositely still, '*delft*' or '*delph*' for all kinds of earthenware, the latter term preserving the remembrance of a ware formerly largely imported into this country from Holland, but the manufacture of which, for exportation, has ceased for more than a century. The first detailed notices of the Hispano-Arab wares were by M. Riocreux, Conservateur of the Musée Céramique of Sèvres, and M. Labarte, a distinguished French amateur. These gentlemen succeeded in establishing with certainty the Spanish origin of the ware. Their attempts to assign the several varieties to their relative periods of development were, however, owing to the then comparatively few specimens observed, unsuccessful—the most modern being, by a singular chance, deemed to be the primitive variety." Since the publication of the notices in M. Labarte's truly excellent introduction to the catalogue of the Debruge-Dumenil Collection (1847), M. J. C. Davillier has proved, by the discovery of documents and reference to early writers, that Mr. Robinson's opinion as to the relative ages of the varieties of Hispano-Moresque pottery, was more correct than that of M. Labarte, and has further discovered much interesting matter on the various centres of this manufacture in Spain. We have entered more into detail on this subject in the introductory notice on these wares. M. Davillier agrees with Mr. Robinson in assigning this piece to the Moorish potters of Malaga, and it is probably of the later years of the 14th or earlier part of the 15th century. The Museum at Stockholm and that of the University of Bologna possess vases of similar character. (See engraving.)

486. '64.

BOWL. Enamelled earthenware; Hispano-Moresco, lustred; funnel-shaped, with representation of a ship in full sail in brown lustre colour, the sail bearing the Royal shield of Portugal. Fish are beneath, the white ground is diapered with scrolls, &c., on the rim are bands of blue and

lustre colour. Exterior, rude Moresque ornaments. (Majorca? or Malaga.) 15th century. H. 9 in., diam. 20 in. Bought, 54/.

An important and exceptional piece of early date and executed with considerable care. We are without sufficient information to assign these pieces with any degree of certainty.

7659. '62.

BOWL and Cover. Enamelled earthenware; Hispano-Moresco, lustred. Painted with a scroll diaper in alternate compartments of gold lustre and blue; the cover surmounted by a cupola-shaped ornament in gold lustre. Spanish (Malaga?). 15th or 16th century. H. $21\frac{3}{4}$ in., diam. 18 in. Bought, 80/.

The decoration of this piece is curious and eminently Moresque, but the execution careless; the body of the bowl is coloured on one side with blue and gold, and on the other with the gold lustre only on the creamy white ground. It is probably of the same manufacture as the plateau No. 1635, which, like the present piece is indented on part of the surface.

489. 64.

CIRCULAR Dish or Plateau. Enamelled earthenware; Hispano-Moresco, lustred; Moresque interlacing and other ornament alternately in blue and gold and white and gold in compartments, in the centre two simulated Arabic inscriptions. Reverse a gryphon and scroll work in lustre. Spanish (Malaga or Valencia). 15th century. Diam. 17 in. Bought, 20/.

This piece is interesting from its thoroughly Moresque style of decoration. Four compartments, shaped like Arabian windows, abut upon a central square, forming a cross, between the arms of which angular panels are left grounded with blue and gold interlaced ornament, each carrying a white panel, agreeing in form and position with the upper part of the four primary divisions, which are covered with Moresque, leaf-shaped, and ball ornament, in gold lustre on a white

ground. The central square has two mock Arabic inscriptions in blue, and a white panel between them. A large gryphon nearly covers the reverse of the piece which is filled in with foliated scroll ornament. In this respect there is great analogy with those pieces ascribed to Valencia by M. Davillier, on the reverse of which a large eagle is represented, emblematic of St. John the Evangelist, the patron saint of Valencia, and of which Nos. 1760 and 1712 are examples.

487. '64.

DRUG Vase. Enamelled earthenware; Hispano-Moresco, lustred; cylindric; with bands and compartments of Arabesque ornament in blue and lustre on a white ground. Spanish. 15th century. H. 16 in., diam. $6\frac{1}{4}$ in. Bought, 17. 5s. 8d.

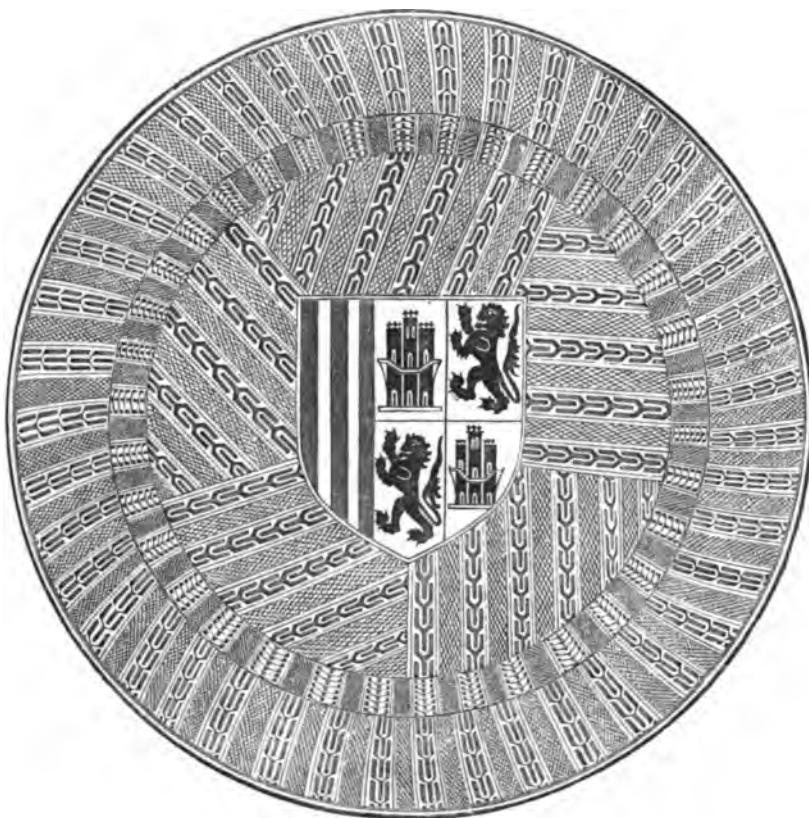
488. '64.

DRUG Vase. Enamelled earthenware; Hispano-Moresco; cylindric; with bands of simulated Arabic inscriptions in blue on white ground. Spanish. 15th century. H. 16 in., diam. $6\frac{1}{4}$ in. Bought, 17. 4s.

243. '53.

SALVER or Plateau. Enamelled earthenware; Hispano-Moresco, lustred; with deep sunk centre and vertical sides; ground of diapered ornament in alternate stripes, extending to the outside, with a central shield bearing the arms of Aragon impaled with quarterly Leon and Castille, all in pale brownish gold lustre on a creamy ground. Reverse a central rose, and concentric circles in lustre. Spanish (Malaga? or Valencia). 15th or 16th century. H. $3\frac{3}{4}$ in., diam. 20 in. Bought, 57. 5s.

The form of this dish can hardly be considered elegant, but is characteristic of the Moorish pottery; it was adopted in Italy, probably derived from the Spanish pieces imported into that country. This fine example is remarkable for the pattern and careful execution of its diapering, as also for the perfection of the golden lustre. (See *engraving*.)

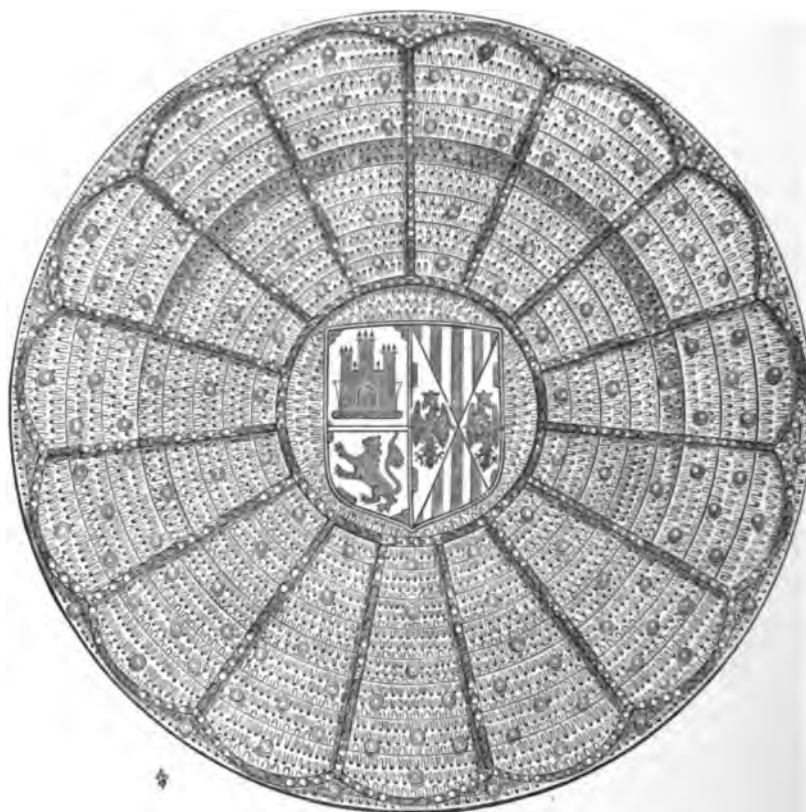


SALVER.

DIAPERED IN GOLDEN LUSTRE AND WITH THE SHIELD OF LEON
AND CASTILLE.

Hispano-Moresco, 15th or 16th Century.

(243. '53.)



PLATEAU.

**DIAPERED, AND WITH RAISED RIBS AND STUDS IN BLUE AND
GOLDEN LUSTRE. THE ARMS OF LEON, CASTILLE, AND ARAGON.**

Hispano-Morejque, 15th or 16th Century.

(1680. '55.)

1680. '55.

CIRCULAR Dish or Plateau. Enamelled earthenware; Hispano-Moresco, lustred; intersected by raised ribs, radiating from a central medallion and connected by arching, and dotted with studs, both coloured alternately blue and gold. A central shield of arms impaling those of Leon and Castile, with Aragon and another, and concentric diapering of small leaves and tendrils in brownish gold lustre on a creamy white. Reverse, foliated scrolls. Spanish (Malaga? or Valencia). 15th century. Diam. $17\frac{1}{2}$ in. Bought (Bernal Coll.), 15/. 10s.

This is a very elegant example of the best period of the Hispano-Moresque pottery, of a fabrique which produced the better class of wares in large quantities, and which seems to have been much patronized by the royal and noble personages of Spain, from the constant occurrence of coats of arms upon the pieces. We believe them to be Valencian, they vary in the use, or omission, of blue in the decoration, but the lustre pigments are almost invariably of a golden brown tone, not coppery. The two examples bearing marks Nos. 1, 2, in the writer's collection, are of this period and fabrique. (See *engraving*.)

1711. '55.

CIRCULAR Dish or Plateau. Enamelled earthenware; Hispano-Moresco, lustred. Divided by radiating raised ribs connected by archings, and dotted with raised studs; in the centre a shield, bearing a lion rampant on a gold field semé with stars; the surface covered with a fine concentric diapering in brownish golden lustre on a creamy ground. Reverse, diapering of foliage in lustre. Spanish (Malaga? or Valencia). 15th or 16th century. Diam. 18 in. Bought (Bernal Coll.), 11/.

1760. '55.

CIRCULAR Dish or Plateau. Enamelled earthenware; Hispano-Moresco, lustred. Diapered with concentric circles of ivy leaves and tendrils, in gold lustre on a stone-white

ground. In the centre a shield of arms bearing: fable, two lion's paws erased, in saltire, beneath a chefs-rook, or. The reverse covered with a large spread eagle in lustre colour. Spanish (Valencia). 15th century. Diam. 18 in. Bought (Bernal Coll.), 6*l.* 10*s.*

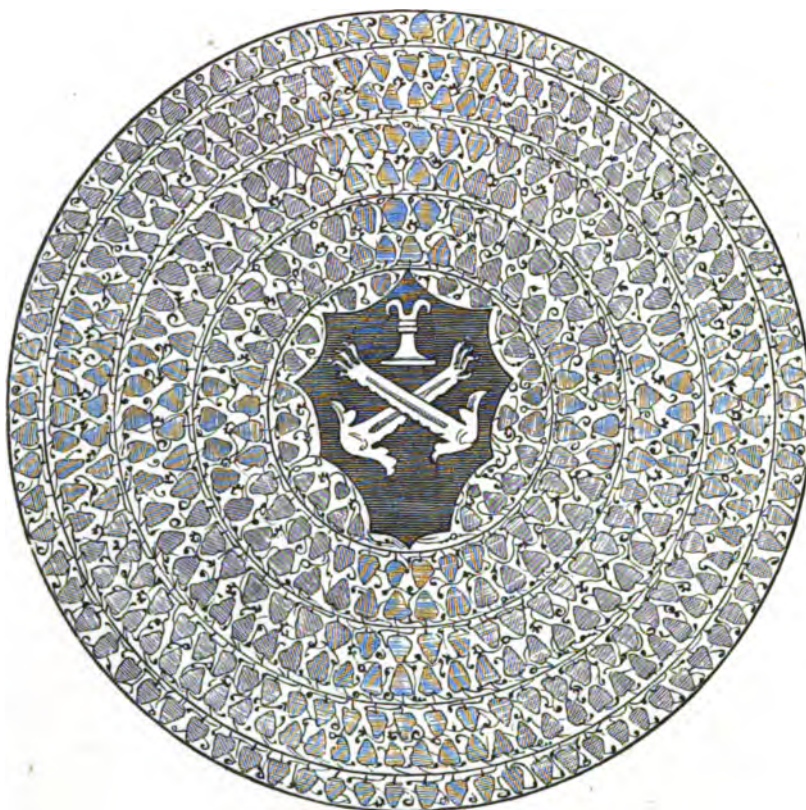
The eagle on the reverse of this piece would, according to M. Davillier, be a probable mark of its Valencian origin, and if so, the pattern of diapering may have been brought from the potteries of Malaga, as we find it upon the vase No. 8,968, which is presumably of that fabrique. This elegant design consists of small leaves and tendrils symmetrically arranged in concentric circles, they are supposed to be of the ivy or briony, but we see no reason, as these pieces were made for the Christian market, why the trellised vine may not have been the model for this diaper. It is not reasonable to suppose that the Moorish potters of that period in Spain would have objected to adopt the vine as a model for ornamentation, when we find Christian inscriptions on pieces of the same make and of not long subsequent period. This is a fine example of the ware. (See *engraving*.)

1762. '55.

CIRCULAR Dish or Plateau. Enamelled earthenware, Hispano-Moresco, lustred. The white ground diapered with leaves and flowers in dark blue, and tendrils in brownish golden lustre; a central shield of arms in blue, bearing quarterly a cross pátée, and barry indented. Reverse, leaf diaper in blue and gold. Spanish (Valencia). 15th or 16th century. Diam. 18 $\frac{3}{4}$ in. Bought (Bernal Coll.), 7*l.* 10*s.*

1712. '55.

CIRCULAR Dish or Plateau. Enamelled earthenware, Hispano-Moresco, lustred. The surface diapered with leaves and tendrils in blue and brownish golden lustre on a stone-white ground. In the centre a shield bearing a lion rampant, on the reverse an eagle and scrolls in lustre. Spanish (Valencia). 15th or 16th century. Diam. 17 $\frac{3}{4}$ in. Bought (Bernal Coll.), 7*l.* 7*s.*



PLATEAU.

DIAPERED IN GOLDEN LUSTRE, THE SHIELD OF ARMS IN BLUE.

Hispano-Moresque (Valencia), 15th Century.

(1760. '55.)

1457. '70.

PLATE. Enamelled earthenware, Hispano-Moresco, lustred. In the centre a shield of arms, surrounded by concentric bands of a small diaper pattern in gold lustre. Spanish (Valencian). 15th or 16th century. Diam. 17 in. Bought, 8*l*.

550. '64.

BOWL. Deep. Enamelled earthenware, Hispano-Moresco, lustred; ornamented externally with diapered gadroons and concentric lines, internally with alternate zones of a flower and a reticulated diaper, all in a brownish golden lustre. At the bottom is a shield of arms in lustre and blue. Spanish (Valencian?). 15th century. H. $7\frac{3}{4}$ in., diam. $11\frac{1}{4}$ in. Bought, 15*l*.

485. '64.

EWER. With handle and spout. Enamelled earthenware, Hispano-Moresco, lustred; the sides and foot formed in raised gadroons of blue, lustre, and lustred diaper; under the spout a shield bearing a bull, in blue and lustre. Spanish (Valencian?). 16th century (?). H. 10 in., diam. 5 in. Bought, 16*l*. 8*s*.

4784. '58.

CIRCULAR Dish. Enamelled earthenware, Hispano-Moresco, lustred. A lion rampant; concentric edgings and border flowers in blue, on a white ground diapered with pale lustre. Reverse, concentric bands and central star in lustre. Spanish (Valencian?). 16th century. Diam. 15 in. Bought, 1*l*. 2*s*. 6*d*.

1458. '70.

PLATE. Enamelled earthenware, Hispano-Moresco, lustré. An antelope (?) and some leaves in dark blue outline, filled in with lustre diapering, which also covers the rest of the surface. Reverse, foliated scrolls, &c. in lustre. Spanish (Valencian?). 15th or 16th century. Diam. 15½ in. Bought, 8*l*.

1460. '70.

PLATE. Enamelled earthenware, Hispano-Moresco, lustré. A lion rampant in blue, the words: "*ave . ma . ria . gra . ple . na*" inscribed round the rim, also in blue, on a stone-white ground, diapered in pale lustre scrolls. Spanish (Valencian?). 15th or 16th century. Diam. 15 in. Bought, 5*l*. 10*s*.

4783. '58.

CIRCULAR Dish. Enamelled earthenware, Hispano-Moresco, lustré. A lion rampant in blue on white ground diapered with brownish golden lustre; round the edge in compartments is written in blue: "*| cum sis | yn mensa | vino de | paupere | pensa.*" ("When at table and at wine, think of the poor.") Spanish (Valencian?). 15th or 16th century. Diam. 15 in. Bought, 1*l*. 2*s*. 6*d*.

4232. '57.

PLATEAU. Enamelled earthenware, Hispano-Moresco, lustré; raised gadrooned centre, the outer border ornamented with large raised leaves, the inner with scroll foliage. Reverse, coarse scroll, and ferrated ornament in a red-golden lustre. Spanish (Majorca or Valencia?). 15th or 16th century. Diam. 16½ in. Bought, 8*l*. (See *engraving*.)



PLATEAU.

EMBOSED ORNAMENT, GOLDEN LUSTRED.

Hispano-Moresco, 15th or 16th Century.

(4232. '57.)

1635. '56.

PLATEAU. Enamelled earthenware, Hispano-Moresco, lustred. On the raised centre a shield bearing a bull, inner concentric circles of floral and intertwined ornament, the rim covered with circular hollows; all in brownish red lustre on a creamy ground. Reverse, foliated scrolls. Spanish (Valencia?). 16th century. Diam. $19\frac{3}{4}$ in. Bought, 6*l*.

4352. '57.

PLATEAU. Enamelled earthenware, Hispano-Moresco, lustred. On the central medallion, borne by a dove, is a party-coloured floriated cross; the rest of the surface filled in with a diaper of scroll foliage, birds, &c., all in copper lustre on a cream-coloured ground. Reverse, imbricated scroll work and a central flower. Spanish (Valencia or Manises?). 17th century. Diam. $19\frac{3}{4}$ in. Bought, 8*l*.

104. '69.

VASE. Enamelled earthenware, Hispano-Moresco, lustred; pail shaped, covered with a diapering of foliage, birds, animals, &c. in copper lustre, divided into two zones by raised hoops, on the upper a shield of arms. The rim formed as an edging of open rings alternating with masks. Spanish (Manises). 17th century. H. $16\frac{1}{4}$ in., diam. $16\frac{3}{4}$ in. Bought, 44*l*.

105. '69.

VASE. Enamelled earthenware, Hispano-Moresco, lustred; pail shaped, covered with a diapering of foliage, birds, animals, &c., in copper lustre, divided into two zones by raised hoops, on the upper a shield of arms. The rim formed of an

edging of open rings, alternating with masks. Spanish (Manifes). 17th century. H. $16\frac{1}{4}$ in., diam. $16\frac{3}{4}$ in. Bought, 44/.

The companion to No. 104. They were probably intended as ornamental coverings to flower pots containing growing plants, and are showy examples of the decadence of the manufacture established originally by the Moors in Spain.

327 '66.

BOWL. Enamelled earthenware, Hispano - Moreisco, lustred. A feather-like ornament in centre, with scroll border in copper lustre, on a creamy ground. Spanish (Valencian or Andalusian). 17th century. Diam. 15 in. Bought, 1/. 4s. 2d.

228. '66.

BOWL. Enamelled earthenware, Hispano - Moreisco, lustred; the surface covered with foliage, in the centre a bird; on the back rudely drawn scrolls in copper lustre on a creamy ground. Spanish (Valencia, Manifes?). 17th century. H. $3\frac{1}{4}$ in., diam. $14\frac{3}{4}$ in. Given by Mr. Richard Pickman, Seville.

326. '66.

BOWL. Enamelled earthenware, Hispano - Moreisco, lustred. A bouquet of pinks springing from a vase, in copper lustre, on creamy ground. Spanish (Valencia or Manifes). 17th century. Diam. 15 in. Bought, 1/.

328. '66.

BOWL. Enamelled earthenware, Hispano - Moreisco, lustred. A bird in the centre, with scroll work in copper lustre on a creamy ground. Spanish (Valencia, Manifes?). 17th century. Diam. 15 in. Bought, 1/.

329. '66.

BOWL. Enamelled earthenware, Hispano - Moreſco, luſtred. A bird in centre in copper luſtre on a creamy ground. Spaniſh (Valencia, Maniſes?). 17th century. Diam. 15 in. Bought, 1*l*.

1001. '53.

PLATE. Enamelled earthenware, Hispano - Moreſco, luſtred. A bird among foliage, rudely painted in copper luſtre on a yellowiſh white ground; reverſe, rude ſcrolls. Spaniſh (Maniſes). 17th or 18th century. Diam. 7 $\frac{3}{4}$ in. Bought. (Bandinel Collection).

1457. '53.

VASE. Enamelled earthenware, Hispano-Moreſco, luſtred. Cylindrical, rudely ornamented with copper luſtre. Spaniſh (Maniſes). 19th century. H. 9 $\frac{3}{4}$ in., diam. 3 $\frac{1}{2}$ in. Bought. (Bandinel Collection.)

1459. '70.

PLATE. Enamelled earthenware. A cockatrice or wyvern, with outſpread wings, the outline unglazed, filled in with blue, green, and yellow on a white ground; green and yellow border. Spaniſh. 16th century. Diam. 15 in. Bought, 5*l*. 10*s*.

This is a curious variety, having the appearance of the "*Sgraffiato*" or incised ware of Italy, but really produced by another method, and without the uſe of a "*ſlip*" or "*engobe*" of white earth. The outline ſeems to have been firſt traced in manganefe on the baked clay, then filled in with a white grounding of enamel, and with yellow, green, and grey-blue; the outline may then, perhaps, have been retouched or ſharpened off with an iron inſtrument, and the piece baked. The workmanſhip is coarſe, and there is little ſign of Moorish influence, except in the forms of ſome leaves, and in the diſpoſition of the colours.

1461. '70.

PLATE. Enamelled earthenware. The figure of a bird carrying a fruit, leaves and flowers below; outlined in manganese, and filled in with blue, green, white, and yellow enamel. Spanish. 15th or 16th century (?). Diam. $9\frac{1}{4}$ in. Bought, 1*l.* 4*s.* 10*d.*

A curious, and perhaps early piece of the same variety as No. 1459. '70.

324. '64.

FRAGMENT of an Hispano-Moresco earthenware vessel; green glazed with incised designs. Found at Granada, 14th or 15th century. L. $4\frac{3}{4}$ in. Given by Senor Bartolomeo Riano, Granada.

296. '70.

JAR. Red unglazed ware, of amphora form, with two wing-shaped handles; the exterior ornamented with impressed diaper and foliage pattern. Spanish (Toledo). 15th century (?). H. $23\frac{1}{2}$ in., W. at handles, 21 in. Bought, 4*l.*

295. '70.

JAR. Yellow glazed earthenware, of amphora form, with four lion-shaped handles; the upper part of the exterior ornamented with raised flowers glazed green. Spanish (Toledo), 16th century (?). H. 2 ft. $6\frac{1}{2}$ in., diam. at mouth, $14\frac{1}{2}$ in. Bought, 3*l.*

1104. '53.

WALL TILE. A fragment. Enamelled earthenware, Hispano-Moresco. An "azulejo," from the Alhambra, having a shield in lustre colour on a blue ornament, and bearing

the white bend inscribed in Arabic, "There is no conqueror but God." Spanish. 14th or 15th century. L. $4\frac{1}{2}$ in., W. $2\frac{3}{8}$ in. Bought. (Bandinel Collection.)

495c. '65.

TILE. Enamelled earthenware, Hispano-Moresco. An "azulejo," painted with geometric star roundel in dark blue, white, and yellow. Spanish. 15th century. Square, W. $2\frac{7}{8}$ in. Given by the Rev. Greville J. Chester.

259. '66.

TILE. Enamelled earthenware, faced with blue. Moorish. From the ancient Caahbar or Citadel at Tunis. Square, W. $1\frac{5}{8}$ in. Given by the Rev. Greville J. Chester.

495. '65.

TILE. Enamelled earthenware, Hispano-Moresco. An "azulejo," impressed foliated pattern in blue, green, and yellow on white ground. Spanish. 15th or 16th century. $5\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Given by the Rev. Greville J. Chester.

495b. '65.

TILE. Enamelled earthenware, Hispano-Moresco. An "azulejo." Impressed pattern, filled in with enamel. A central green rose, surrounded by intertwining circular lines in brown, and blue foliage in the angles, on a white ground. Spanish. 15th or 16th century. Square, W. $3\frac{1}{2}$ in. Given by the Rev. Greville J. Chester.

495d. '65.

TILE. Enamelled earthenware, Hispano-Moresco. An "azulejo," lozenge-shaped, with impressed lozenge pattern filled in with black, yellow, green, and white enamel, with green border. Spanish. 15th or 16th century. 5 in. by 3 in. Given by the Rev. Greville J. Chester.

496. '65.

MOULDING. A fragment, Hispano-Moresco. Terra-cotta, ornamented with fluting and Arabic inscriptions, apparently from the Alhambra. Spanish. 15th century. $4\frac{1}{2}$ in. by $3\frac{1}{4}$ in. Given by the Rev. Greville J. Chester.

183. '53.

WALL TILE. Enamelled earthenware, Hispano-Moresco. An "azulejo." A border pattern, impressed, of white flowers on a green ground, between lozenge pattern in brown, blue, white, and yellow. Spanish. 15th or 16th century. Square, W. 6 in. Bought. (Bandinel Collection.)

185. '53.

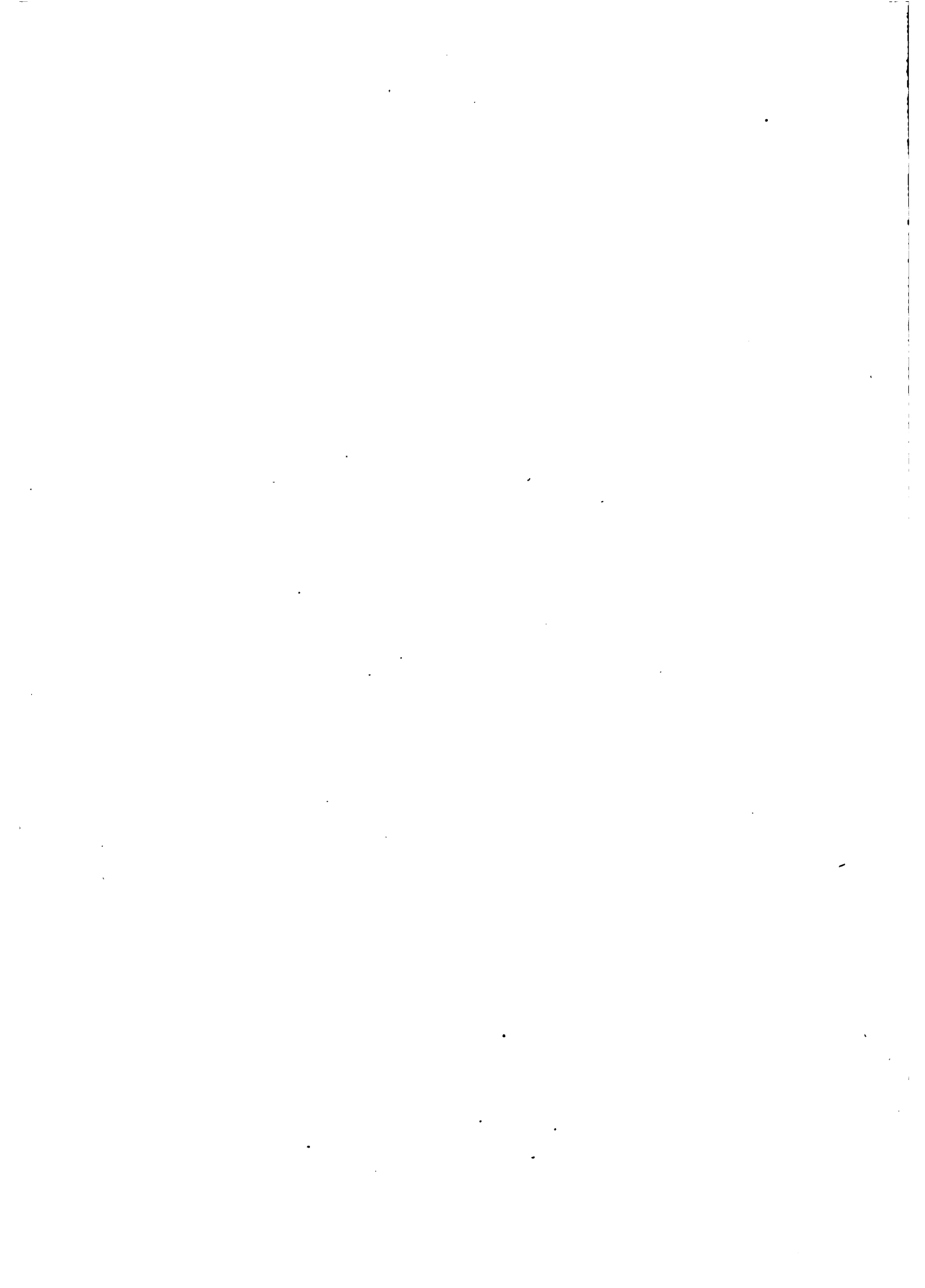
WALL TILE. Enamelled earthenware, Hispano-Moresco. An "azulejo." Impressed pattern of green leaves and purple central flower on white ground. Spanish. 15th or 16th century. Square, W. 5 in. Bought. (Bandinel Collection.)

186. '53.

WALL TILE. Enamelled earthenware, Hispano-Moresco. An "azulejo." Impressed ornament of an armillary sphere in green and blue on yellow axis. Spanish. 15th or 16th century. Square, W. 5 in. Bought. (Bandinel Collection.)

101. '53.

WALL TILE. Enamelled earthenware, Hispano-Moresco. An "azulejo." Impressed geometric pattern filled in with white, blue, yellow, green, and manganese enamel. Spanish. 15th or 16th century. Square, W. $5\frac{1}{2}$ in. Bought. (Bandinel Collection.)





BOWL.

DIAPERED IN COPPER LUSTRE ON DEEP BLUE.

Siculo-Moresque (?), 16th Century.

(503. '65.)

308. '66.

WALL Tiles. Enamelled earthenware, Hispano-Moresco. "Azulejos." A series of 170 centre, and border of geometric and floral patterns, impressed, and filled in with enamel colours. Spanish (from buildings in Toledo). Early 16th century. Bought, 7*l.* 3*s.* 11*d.*


The patterns of these are diversified, and of great beauty; they are probably of the Catholic period, as is generally the case with the impressed tiles.

1283. '71.

DISH. Enamelled earthenware. Hispano-Moresco, lustred. In the centre, a griffin, and round the rim an inscription in Spanish, in honour of the Saviour and the Virgin. In copper lustre on creamy ground. Valencia. (Manifest?) 17th century. Diam. 16½ in. Bought, 4*l.*

Siculo-Moresque.

503. '65.

 **B**OWL or Tazza. Enamelled earthenware, Siculo-Moresco, lustred. On raised stem, with two twisted handles. Grounded with deep blue, and covered inside and out with a fine vermicular scroll diaper in copper-coloured lustre. (Moorish-Sicilian?). First half of 16th century. H. 7 in., diam. 14 in. Bought (Soulages Coll.), 40*l.* (See *engraving.*)

Mr. Robinson remarks on this piece, in the catalogue of the Soulages Collection:—"This tazza is the finest specimen which has yet appeared of a variety of Majolica ware of great rarity, and of the origin of which little is known with certainty. It is grounded with a deep blue translucent enamel, and covered, both inside and out, with a minute scroll

diaper pattern in copper-coloured lustre, arranged in zones. From the fact of this, and all the other specimens of the same ware hitherto observed, having been brought from Italy, and from the unmistakable evidence of the shapes of the pieces, which are decidedly in the style of that country, and apparently of the first half of the 16th century, the Italian origin of this ware may be held to be established. The blue enamel ground and the lustre, however, differ entirely from all the usual Majolica pigments, whilst, on the other hand, they are identical with those of a rare variety of oriental pottery, apparently of the 16th century, of which some few specimens have been preserved. The ware thus alluded to¹ is either of Persian or Turkish origin, and is a species of imperfect porcelain or fritted siliceous body, differing entirely from the common earthenware of the Majolica. The covering is a thick, translucent vitreous glaze applied immediately on the ware, and the decoration, which consists of foliated Arabesque or diaper pattern, is executed in a copper-coloured lustre identical with that of the present specimen, and apparently the same pigment employed in the late 17th and 18th century Spanish lustre wares.

"With respect to the tazza in question, then, it is evident that it must be an Italian imitation of this peculiar ancient Persian (?) ware, and from indications in the general style of the pieces—judging especially from the shapes—executed sometime during the first half of the 16th century.² It may here be observed that this view is borne out by the fact, that, at a later date, imitations of the well-known Persian pottery (the variety decorated with scroll foliage in brilliant colours on a white ground), were executed to a considerable extent in Italy, apparently at or near Venice,³ one piece having been observed signed 'Candiana' (the name of the fabrique), and dated 1637. The style of decoration, markedly oriental in character, has some analogy with that of the Venetian (?) enamels on copper, grounded in blue with minute diaper decoration in gold.⁴ The fabrication of these latter evidently commenced before the year 1500, and continued with but little variation in style down to, apparently at any rate, 1540. It is most likely

¹ The lustred Persian; refer to that section, and to specimens Nos. 7485 and 7495, pp. 17, 18.

² "It is worthy of remark, in a technical point of view, that the transparent blue glaze of the specimen now illustrated is applied over an 'engobe' or coating of thin white clay which conceals the dark colour of the clay body. In the original oriental specimens, on the contrary, it is applied at once to the ware, which is of a greyish white colour, and is semi-transparent like porcelain."

³ See "Candiana," No. 2598, &c.

⁴ See "Enamels," No. 542.

that both these characteristic specimens of manufacture were confined to single individuals or 'botteghe,' or, at any rate, that they were not manufactured by 'the trade' at large."

In illustration of these remarks by Mr. Robinson the reader is referred to the introductory chapter on the Persian and Siculo-Arabian wares at pp. 1 and 11, where the similarity of technical characteristics between those two varieties is noticed, and the theory is advanced that the latter may be of Sicilian origin, but the work of Arabian or Persian (?) potters; and reference is made to the present example as of a peculiar ware, of which few specimens exist, and which forms another link in the chain, connecting those Siculo-Arabian wares with the lustred pottery of Italy. It is further suggested that this variety may be only sequent to the more purely Arabian or Persian pieces believed to have been produced at Calata-Girone in Sicily, and that it may have been the work of the Moorish or Sicilian successors of those potters, retaining in part the older mode of decoration and general "*technique*," but adopting the Italian forms prevalent at the period. Hence we have classed them for distinction as *Siculo-Moresque*.

As a slight confirmation of the Sicilian origin of this variety, it is worthy of note, that the greater number of the known pieces have been brought from that island, several by M. Signol, among which were drug pots of the "*albarello*" form, plates and globular pots with covers, the decoration upon all of which was of the same vermicular pattern in copper lustre, of a quality approaching rather more to the Spanish than to the Persian, and on the same dark blue ground.

The Italian imitations of "the well known Persian pottery" (by which term Mr. J. C. Robinson refers to that now classed as Syrian or Rhodian), believed to have been made at Candiana or Chandiana in the 17th century, were more probably produced at Padua or Venice; and, as suggested by the Marquis D'Azeglio, were occasionally marked "*Chandiana*," by which term they may have been known in commerce as a variety decorated in the manner of the oriental wares made at, or imported from, Candia and her sister island Rhodes. This suggestion gains probability from the fact that we are unacquainted with any such place as "*Chandiana*" in Italy.



ITALIAN POTTERY.

SGRAFFIATI, GRAFFITI, OR INCISED WARES.



THIS mode of ornamentation is one of the most primitive and universal in a ruder form, although it appears but little on the early glazed wares of our own country;¹ of those of France a fine example, attributed to the 14th century, is preserved in the Museum at Sèvres, and is figured in Brongniart and Riocreux's quarto volume on that collection, M. Pl. xxix., 3, also at page 104 of M. Jacquemart's "Merveilles de la Céramique," part 2.

In Italy, as was the case in all other varieties of pictorial art, it was brought to a high degree of perfection, not merely as a manner of ornamenting pottery, but applied on a large scale to mural decoration. It appears to have been in use from an early period, examples of a coarse kind occurring among the plates incrustated in the towers of churches of the 12th and 13th centuries at Pisa and elsewhere, and it was probably in use before, or coeval with, the earliest painted wares.

Its method, as applied to pottery, is described by Piccolpasso in his manuscript, and consists in covering the previously baked "biscuit" of ordinary potter's clay, with a "slip" or "*engobe*" of the white marl of Vicenza, by dipping it into a bath of that earth milled with water to the consistence of cream; when dry, this white covering, fixed by a slight baking, is scratched through with an iron instrument shewing the design in the red colour of the clay, against the superimposed white ground. It is then covered with an ordinary translucent lead glaze, and

¹ In the British Museum is a dish rudely ornamented in this manner, and dated 1699; also portion of a small jug.

clouded with yellow and green by slight application of the oxides of iron and copper.

Piccolpasso says: "Now I intend giving you some black colour and then the white which is used in Lombardy. Here is the white, bearing in mind that the earth of Vicenza is used (as a slip) as has Sand - - lib. 5. | " been said of the colours of Castello, painting Lead (oxide) „ 10. | " or designing on the white earth, when they have had the earth of Vicenza, I would say with a style of iron of this kind (gives figure), and this drawing is called '*sgraffio*.'"

From this passage we learn that it was not a mode of decoration exclusively confined to the fabrique of Città di Castello; and accordingly Signor Raffaelli considers that "*sgraffio*" was also applied upon wares made at Castel Durante.

There appears to be a considerable range in the dates of various specimens in collections, some of which are probably among the earliest examples of Italian decorative pottery that have descended to us; others may be of the middle or last quarter of the 15th century and are highly characteristic; upon them great skill is shown in the combination of figures and foliage in rilievo, with the incised ornamentation. Nearly all the pieces of this class are probably the work of one "*bottega*," and are distinguished by the character of their designs; a border of mulberry leaves is very general, shields of the "*Pavoise*" or kite form, one on a fine dish in the British Museum being charged with the "*biscia*" of the Visconti;¹ a sort of florid Gothic character is seen in some of the leafage mouldings, costumes of the north of Italy in the 15th century, lion supporters and other details which connect them with North Italian art, and we have little hesitation in believing that they were produced in Lombardy or the Venetian mainland. The above-quoted passage from Piccolpasso is confirmatory of that opinion, and we think that the fact of the "*terra di Vicenza*" being so important an ingredient in their fabrication; it is not improbable that some were produced in the immediate neighbourhood of that city. Mr. Robinson, describing a fine example, an inkstand belonging to Lord Spencer, advances a familiar opinion in the catalogue of the Special Loans Exhibition (p. 401).

The work of another hand may be observed on pieces of more recent date (16th century), among which is one in this Museum bearing the arms of the city of Perugia.

¹ The "*impresa*" on the other shield would however lead to the opinion that this typical specimen is not of earlier date than the first decade of the 16th century; it is the flaming bomb-shell, an emblem adopted by Alfonso d'Este, and carried by him at the battle of Ravenna in 1512. (See Mrs. Palliser's *Historic Devices*, p. 92.) The border is of mulberry leaves; it is by the same hand as No. 1805.

These may be with considerable probability ascribed to that neighbourhood, perhaps to Città di Castello, but we cannot with some writers see any reason for classing all the incised wares as the produce of La Fratta, because a "*Scaldino*" in glazed red earthenware not incised, and quite recently made at that spot, was purchased and brought from thence by Mr. Robinson.

Some other examples are by other hands, but afford no clue to the locality of their production. Of such is a sort of barrel or cylindrical bottle in the British Museum, divided internally into compartments, and inscribed outside "*VIN NERO.*" "*VIN. BIAN.*" "*OLIUM. AZETTO.*" and the date 1525.

Of the latter end of the 17th century are some highly finished pieces of a rich treacle brown colour, the work of a reverend amateur artist of Pavia, some of which are in this Museum.

In the Montferrand Collection was a dish, having the Virgin and Child incised and enamelled in colour; it was inscribed with the initials O. T. S. C., and the date 1624.

A circular dish lately exhibited in the "Loans Court" of this Museum as "*Intra ware*," was of coarse workmanship, the design a bunch of flowers in the centre and others on the border. It appears to be of recent workmanship, and if from the neighbourhood of Intra on the Lago Maggiore, may be the reminiscence of an ancient Lombard handicraft.

Of the more important examples, the Louvre possesses a fine cup on raised stem and supported by three lions, in the interior, a man habited in the costume of the 15th century stands playing a mandolin between two females, one of whom sings while the other plays the tambourine; the raised and incised mouldings on this piece are very characteristic. It is engraved in M. Jacquemart's "*Merveilles*," pt. 2, p. 206.

In the Hôtel Cluny is a cup of the same character, and other examples. The Museum at Sèvres also has specimens.

In the British Museum are some fine dishes, one of which is remarkable for the admirable execution of the work which is most artistic, on it are represented figures in the costume of the 15th century, festoons of fruit and other ornaments. On the other, already referred to, are the figures of a gentleman and a lady, who plays the viol, in the costume of the 15th or early 16th century standing "*dos à dos*," on her side is a "*Pavoise*" shield bearing the "*biscia*" or serpent of the Visconti, while he supports himself on one, bearing the flaming bomb-shell, the impresa of Alfonso d'Este, born by him at the battle of Ravenna in 1512.

The Marquis d'Azeglio had a curious inkstand of this ware.

In the writer's collection are two early dishes which were at the

Loans Exhibition and are described in the catalogue, p. 410, one of which is remarkable for a raised flower in the centre, and incised decoration on front and back; he also possesses a large dish, 19½ inches in diameter, having a medallion central subject of the Virgin and Child, the rest of the piece being covered with interlacing branches of what may be mulberry, bearing leaves and fruit, a serpentine wreath of the same encircling the border.

One of the most highly finished and elegant examples of this mode of ornamentation which has come under our notice, is a "hanap" or ewer, which was sold in Paris some years since, and is now in Mr. R. Napier's rich collection at Shandon (No. 2984). A curious ware having the appearance of "Sgraffiato," but not really ornamented by that method, is described among the Hispano-Moresque pottery under No. 1459. '70, at page 61.



CATALOGUE.

Sgraffiati or Incised Wares.

14. '71.



SMALL Bowl. "*Sgraffiato*" or incised ware. Four leaves and zig-zag border, incised and coloured with green and brown on the creamy white ground. Italian. From one of the church towers at Pifa. 13th or 14th century. Presented by C. Drury Fortnum.

This is one of those smaller pieces inserted in the church towers of Pifa and other cities of Italy, mention of which is made in the introductory chapter, and in the notice on the incised wares. They were procured at Pifa by Sig. Fezzi, I am not informed from what church, and it is difficult to assign to them an exact date, but it is in all probability not later than about 1300. The reader is also referred to a paper in the *Archæologia* of the Society of Antiquaries, Vol. XLII., p. 379, for further information on this subject.

15. '71.

SMALL Bowl. Glazed earthenware; leaves and a rude leafage border outlined in manganese, and dashed with green and yellow brown. Italian. From one of the church towers at Pifa. 13th or 14th century. Presented by C. Drury Fortnum.

Although not ornamented with "*sgraffio*," this piece is clearly of the same period and manufacture as the preceding (No. 14. '71), and is from the same source.



BOWL.

INCISED ORNAMENTATION, WITH FLOWERS AND FIGURES IN RELIEF.

North Italian, 15th Century.

(187. '66.)

NORTH ITALIAN GROUP.

6669. '60.

CIRCULAR Dish. "*Bacile*." "*Sgraffiato*" or incised ware. The story of Actæon and Diana, with the names in Gothic character; in creamy white relief on dark buff ground, dashed with green, brown, and purple. Reverse, plain. Italian. About 1450-70. Diam. 18 $\frac{3}{4}$ in. Bought, 11/.

Diana and two nymphs are in a bath, before which Actæon, stag-headed, is being torn by his dogs; around is the hunt, with dogs and deer, hares, boars, and huntmen in full cry. Above the goddess is inscribed *Diana*- and *Anteo*, above the unfortunate hunter.

The work is coarsely and carelessly executed; it is an early piece, probably of the same fabrique as the bowl No. 187.

187. '66.

BOWL. "*Sgraffiato*" or incised ware. Round the stem, which is incised with foliation and scale work, are three seated lions in full relief; a wreath of yellow flowers in high relief encircles the bowl, beneath which is a garland of mulberry leaves; inside, surrounded by leafage ornamentation, is the subject of a man tearing open the mouth of a dragon, a chain from which attached to a collar on its neck, is held by a draped female; behind a naked boy is jumping over a hurdle fencing. The lip of the piece is scalloped. Italian. About 1450-70. H. 9 $\frac{3}{4}$ in., diam. 13 in. Bought, 20/. (See *engraving*.)

This fine and early example is similar in general character, and probably by the same hand as that in the Louvre and one in the Hôtel Cluny at Paris, and probably of earlier date and by another hand than the dish in the British Museum, on which are the emblems of Visconti and Alfonso d'Este. It belonged to Mr. Morland, by whom it was shown at the Special Loans Exhibition (No. 5155). Another similar

piece belongs to the Baron de Seillières in Paris, and one figured by Delange¹ was in the D'Azeglio collection.

1805. '55.

CIRCULAR Dish. "*Bacile*." "*Sgraffiato*" or incised ware. The margin is covered with a serpentine wreath of foliage; in the centre a Cupid is standing in a tree, which another, assisted by two, is endeavouring to climb, on either side one is riding on a dragon; behind is a hurdle fencing. Reverse; in the centre a stag seated in front of hurdles, an inner border of foliage, with medallions containing a female bust, stag, and a hare, and an outer wreath of mulberry leaves. The ground is dark buff colour, the reliefs creamy white, richly coloured with dashes of brown, dark green and yellow. Italian. About 1480-1500. Diam. 15½ in. Bought (Bernal Coll.), 40/.

This is a richly decorated specimen, having ornaments on both sides, and is perhaps by the same hand as the bowl No. 187. The drawing is free and vigorous, and the general effect of both sides of the piece rich and harmonious. To aid the effect, the unoccupied ground is stippled over with punctures through the *engobe*, a mode frequently found in the examples of this period and fabrique.

1207. '64.

INKSTAND. Covered with a purple-brown glaze and modelled as a group of St. George and the Dragon. The base and drapery ornamented with incised work. Italian. About 1480. H. 15 in., L. 12 in., W. 7¾ in. Bought, 10/.

A curious early piece which cannot with certainty be assigned to any known fabrique, but has all the appearance of being from the North of Italy. It is modelled with considerable care. The knight and his

¹ Delange et Borneman. *Recueil de Faïences Italiennes*. Fol. Paris, 1869. Plate 35.



CIRCULAR DISH.

INCISED ORNAMENTATION (*Sgraffiato*).

North Italian, 15th Century.

(1764. '55.)

horse are in complete armour, that of the latter being diapered with *sgraffiato* work representing roses and vines (?); on the base also is a continuous spray of roses or acorns in incised work.

2611. '56.

I NKSTAND. Incised or "*Sgraffiato*" ware. In form of a throne upheld by two lions and two double-headed eagles, on which is seated a female figure dressed in green and holding a kite-shaped shield. Behind the figure is a sand tray, and a vase below for ink. Italian. About 1500 (?). H. $12\frac{3}{4}$ in., W. $5\frac{3}{4}$ in. Bought, 4*l*.

This is a coarsely executed but curious piece. The double-headed eagle might probably be allusive to the imperial party, but it is not crowned; nor can the lions be assumed to have reference to Venice, not being winged. We are inclined to ascribe this piece to the same fabrique as the vase No. 187, but probably later in date.

4621. '58.

D RUG Pot, Globular. Incised or "*Sgraffiato*" ware. Foliated scroll work and leafage mouldings in relief, coloured dark green on buff ground. Italian. About 1500. H. $11\frac{1}{2}$ in., diam. $3\frac{1}{2}$ in. Bought, 8*l*.

1764. '55.

C IRCULAR Dish. "*Bacile*." "*Sgraffiato*" or incised ware. On an orange ground in the centre is a group of a lady and two gentlemen, one of whom plays a guitar, habited in costume of the 15th century, of blue, yellow, and purple colours; seven leafage festoons hang from the edge of the rim, which is covered with plaited ribbon work in yellow, green, and purple, and an outer and inner moulding of white. Reverse plain. Italian. About 1480-1500. Diam. $16\frac{1}{2}$ in. Bought (Bernal Coll.), 40*l*. 10*s*. (See *engraving*.)

The whole of the ornamentation is in rilievo on the orange buff ground of the piece. The costumes have a North Italian or even Venetian character; the lady wears a long loose dress, with high waist and slashed elbow pieces; the gentlemen wear blue jackets with purple sleeves, and tight pantaloons, one leg purple, the other blue and white, with a small cap or "*beretta*." The work is executed with boldness, but not with minute care. We believe it to be North Italian, and perhaps of about the same period and of the same fabrique as the dish in the British Museum, having the Visconti shield of arms.

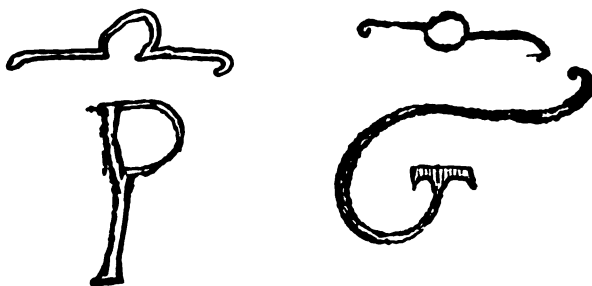
There is a considerable difference in the manner of this and the British Museum piece from that of the foregoing examples, indicating another artist and perhaps another locality.

CITTA DI CASTELLO OR PERUGIAN GROUP.

349. '64.

P LATEAU, on low foot. "*Sgraffiato*" or incised ware. Quadrate interlaced ornament and mouldings in cream colour on dark buff ground; in the centre a horse's head in purple colour. Reverse plain, with the letters P · G incised in the clay. Italian. About 1520-40. Diam. 12 $\frac{3}{4}$ in. Bought, 8/.

This is the only instance we know of a mark, unquestionably that of the maker, occurring on a piece of this ware; it is incised into the red paste, and the proof of its being cotemporary is that the incision is in places filled with some of the "*engobe*" and the glaze. It is in all probability of the same fabrique as Nos. 1631, 2600, 3542, &c.



484. '54.

TAZZA or "*Fruttiera*." "*Sgraffiato*" or incised ware. Cream-coloured ground, with incised ornaments of dolphins, foliage, &c.; in the centre an escutcheon of arms, apparently those of the city of Perugia. Italian. About 1530-40. Diam. $9\frac{1}{8}$ in. Bought, 3*l*.

The belt of ornament is coloured in blue, thin green and orange, on the reddish buff ground. The arms are argent, a griffon rampant purpur. It is probably from the same fabrique as Nos. 2600 and 3452.

1631. '56.

PLAQUE, Circular. "*Sgraffiato*" or incised ware. In the centre a shield of arms, azure, a wolf rampant argent, collared vert, surrounded by an elaborate border of foliated scroll work in blue and green on dark orange ground. Italian. About 1520-40. Diam. $11\frac{1}{2}$ in. Bought, 3*l*.

This piece is executed with more care, and is much richer in pattern and general effect than the majority of those which we attribute to the same fabrique, viz., Nos. 484, 2600, 3542, &c.

2600. '56.

PLATE. "*Bacile*." Incised or "*Sgraffiato*" ware. A shield bearing the Medici arms in the centre; border of foliated ornament in cream colour on buff ground. Reverse plain. Italian. About 1520-40. Diam. 15 in. Bought, 4*l*.

The outline of the shield is blue, the five lower pellets are coloured purple, and the upper one blue, with the fleur-de-lys incised.

3542. '53.

GOBLET. "*Sgraffiato*" or incised ware. Chequered pattern of triangles in white and dark orange and concentric mouldings. Italian. About 1520-40. H. 6 in., diam. 5 in. Bought, 16*s*.

A piece of the same manner of colouring and fabrique as No. 2600.

1266. '55.

JAR or Bottle. "*Sgraffiato*" or incised ware. Foliated ornament in creamy yellow on a brown orange ground. Italian. First half of 16th century. H. $10\frac{3}{4}$ in. diam. 5 in. Bought, 1*l.* 4*s.* 3*d.*

Also probably of the same fabrique as Nos. 2600, 484, &c.

4382. '57.

PLATE. "*Tondino*." "*Sgraffiato*" or incised ware. In the centre a shield, bearing a wolf rampant on a purple field; border, a wreath of foliage in creamy white on a dark buff ground. Reverse plain. Italian. About 1520-40. Diam. $9\frac{3}{4}$ in. Bought, 1*l.* 10*s.*

Probably also of the same fabrique as Nos. 3542, 2600, &c.

4611. '58.

BOWL or Plate. "*Sgraffiato*" or incised ware. Covered with transparent brown glaze; in the centre a portrait of an ecclesiastic, surrounded by ribbons bearing the inscriptions "TIMETE DOMINVM" and "LIBERA . ME . DOMINE . AB . HOMINE" "MALO . ET . A . LINGVA . INIVSTA." and by a border of flowers. Reverse, decorated with concentric zones of mouldings and with inscriptions "PRESBYTER . ANTONIVS . MARIA . CVTIVS . " "PAPIENSIS . PROTHONOTARIVS . APOSTOLICVS . FECIT"; "SOLA-
"MENTE . E . INGANNATO . CHI . TROPPO . SI . FIDA;" and in the centre "PAPIÆ . DIE . XVII. MAIJ. 1694;" stating it to be the work of "Presbyter Antonius Maria Cutius, of Pavia. "1694." Italian. Diam. $13\frac{1}{4}$ in. Bought, 1*5*l.**

The execution is very careful, the ornament is left in relief of the white slip or *engobe*, and the ground is entirely worked over with

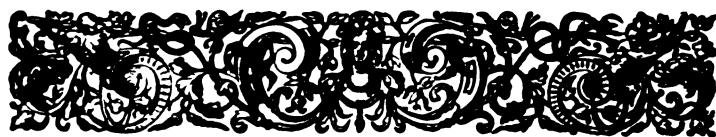
minute scale work diapering ; the rich translucent brown glaze is run over all, giving a darker tone to the ground, and leaving the subject of a lighter colour.

It is evidently the work of an amateur who seems to have executed several specimens, on all the larger of which inscriptions occur stating that they were his work.

2469. '56.

CUP. Two handled. "*Sgraffiato*" or incised ware. Concentric mouldings and foliation inside and out, covered with a translucent brown glaze. Italian. (Pavia.) About 1690. H. $2\frac{1}{4}$ in., diam. 5 in. Bought, 2*l*.

Probably by the amateur potter Presbyter Antonio Maria Cutius, of Pavia, who made and signed No. 4611.



PAINTED WARES.

TUSCANY.

Tuscany (A.)



WE have classed together several examples of an early painted pottery, some if not most of which are "*Mezza*" ware, or that not glazed with the tin enamel; they would all appear to have come from the same fabrique, of the middle or even earlier half of the 15th century, and from various characteristics we are disposed to assign them to a Tuscan origin, Florence, or Siena; they have great affinity with those of the next group, and perhaps were the produce of the same furnaces; but we have preferred keeping them separate, believing however that they were all probably the work of those artists who preceded, or were afterwards employed at the commencement of the Grand Ducal establishment at Caffaggiolo.

1806. '55.

PLATEAU. On a four-wheeled car a nude male figure is bound by the arms to a mast, a fully dressed female, standing on one of the fore wheels, is in the act of shooting at him with a bow and arrow, between them is a heart placed in a chalice, and pierced by two darts, above the man is a



PLATEAU.
ALLEGORICAL SUBJECT.

Tuscany, 15th Century.

(1806. '55.)

scroll inscribed, *QANT AC RVΔ EETA*; heavy diaper foliation surrounds the subject; the whole is outlined and shaded in blue on the white ground, the heart and foliation purple with some green. The purple border is diapered with scroll work scratched through the colour and touched with green and brown. Reverse, coarse yellow glaze. Italian. (Tuscan?) 1450 to 1470. Diam. 16½ in. Bought (Bernal Coll.), 2*l.* 2*s.*

By the same hand as the vase No. 2589 upon which occurs the same peculiar leafage decoration in dark blue, purple, and green. This piece is very heavy and is "*Mezza*" ware, the ornament of the border is remarkable, being worked "*a sgraffio*," not as the pieces known under that designation, but a brush of manganese colour seems to have been passed over the surface of the rim, and the pattern scratched out to the white ground, the centre of the rosettes being afterwards touched with brown and green. (See *engraving*.)

2606 '56.

TAZZA Plate. In the centre a mask or circular medallion with a human face, surrounded by a diapering of peacock's feather scroll work &c., in orange, green, purple, and blue. Reverse, plain. Italian. (Tuscan?) About 1470. Diam. 8 in. Bought, 1*l.* 4*s.*



This curious decoration may perhaps be intended to represent the sun. It is an early piece, the colours strong, but wanting in brilliancy,
M. F

the general effect is pleasing. It approaches in character to numerous early works difficult to ascribe to any known fabrique. We are, however, disposed to believe them of Tuscan origin, perhaps of Caffaggiolo or Siena.

4386. '57.

PLAQUE, circular. In the centre, the sun surrounded by rays; border of radiating peacock's feathers, coloured in yellow, green, purple, and blue, on the stone-coloured enamel. Italian. (Tuscan?) About 1450. Diam. $11\frac{1}{2}$ in. Bought, 1*l*.

A very early piece of "*Mezza Majolica*" probably used for wall decoration, and having the peacock feather ornament found on several other pieces of early date, and probably characteristic of a fabrique. The plate No. 2606 is a further development of the same taste.

2589 '56.

DRUG Pot, oviform. On the front, in a medallion, surrounded by a wreath of green and orange leaves, are two profile heads, male and female, on white ground spotted with blue; the rest of the piece is covered with broad scroll, and scale pattern, in black, purple, orange, and green, among which are peacock's feathers. Italian. (Tuscan?) About 1480. H. $12\frac{1}{2}$ in., diam. $10\frac{1}{2}$ in. Bought, 6*l*.

2604. '56.

VASE or Drug Pot, oviform, on raised foot, with two handles. Scrolls and vertical bands in dark blue, purple, and green on the white ground; on one face is a label inscribed, *PENSA EL FINE*, and on the other, *PER . DIIO*. Italian. (Tuscan?) About 1480. H. 8 in., W. $7\frac{3}{4}$ in. Bought, 1*l*. 4*s*.

2596. '56.

CIRCULAR Dish. "*Bacile*" In the centre a male bust portrait, wearing a purple cap; concentric circles of blue, orange, and green, and a border of zig-zags in purple and blue, orange and green trilobed ornament between. Reverse, coarse glaze. Italian. (Tuscan?) About 1480. Diam. $13\frac{3}{4}$ in. Bought, 1*l.* 10*s.*

Tuscany (B.)

Perhaps connected with the last is another series of early pieces of doubtful origin, a leading feature upon which is the almost constant use of the peacock's feather as a *motif* in the decoration. We have ventured to class them under this division from various technical qualities in the glaze, the pigments, and the general character of the wares, which approach more nearly to those of Caffaggiolo or Siena, than to the productions of Faenza or Forlì. To this fabrique may be ascribed a figure of the Virgin and Child in relief, enthroned in an arched niche, and which appears to be of stanniferous glaze; on the base beneath the throne is the date, 1477, the earliest recorded on a piece of probable Tuscan origin. It is in Mr. Cook's collection at Richmond.

The first in our list, No. 525, a singular and very early cup, is apparently a love token.

Nos. 2558 and 2559 are by the same hand, the latter initialed E. B.

No. 2602 has a mark, the peacock's feather decoration and the coat of arms of a Florentine family, confirmatory of the Tuscan origin of these pieces.

No. 6981 is an exquisite fragment, also bearing a mark and the peacock's feather decoration on the reverse, and which has all the characteristics of the Caffaggiolo wares.

525. '65.

VASE or Cup, on tall stem with dragon handles. A gift or "*amatoria*" piece of very early date. On each side are large medallions formed by wreaths of leaves, each painted with

a Cupid bearing a chalice, in which is a heart transfixed by an arrow, and a scroll inscribed on the one "*pr . amore . te . porto .*" "*in . qviffia . copa . bella*," ("for love I carry thee in this fine cup,") and on the other, "*qviffa te dono per amore bella*," ("this I give you for dear love"). The rest of the surface is covered with a scroll diaper pattern in blue on the white ground. Italian. (Caffaggiolo? Siena?) About 1450-70. H. $9\frac{1}{4}$ in., W. $9\frac{3}{4}$ in. Bought (Soulages Coll.), 5*l*.

This is one of the oldest pieces in the Museum which is painted with a subject, and may perhaps date even as early as the middle of the 15th century.

Several others, as No. 2559, are by the same hand, and the prevalence of the peacock's feather decoration is noteworthy; in this instance it is seen on the dragon's wings.

The glaze has all the appearance of being stanniferous, the colours employed being a tan-coloured orange, a copper green, a purple, and the deep blue used in the outlines and shading.

2558. '56.

CIRCULAR Dish. "*Bacile*." A lady in the dress of the 15th century, carrying a chalice on which is a heart transfixed by two arrows, and surmounted by a crown, behind is a curtain ornamented with two large fruits or ears of maize, and the legend "*El . mio . core . E . Ferito . P^{ro}*." Border of peacock's feathers. Reverse, coarse yellow glaze. Italian. (Caffaggiolo? or Siena?) About 1480. Diam. 15 in. Bought, 2*l*. 8*s*.

This piece of early "*Mezza*" ware is probably by the same hand as No. 2559, on which is a mark.

It has the face only covered with a white "*engobe*," and the whole is glazed with lead glaze. The representation of the heart (of the Blessed Virgin) which is frequently drawn transfixed by a sword, is emblematic of the passage, Luke ii. 35, "Yea, a sword shall pierce through thine own heart also," &c., and of the old hymn, "Cujus animam gementem . . . pertransivit gladius." It is difficult correct'y to assign these pieces to any known "*botega*;" the peacock's feather decoration connects it with the vase No. 8389; the tone of blue is

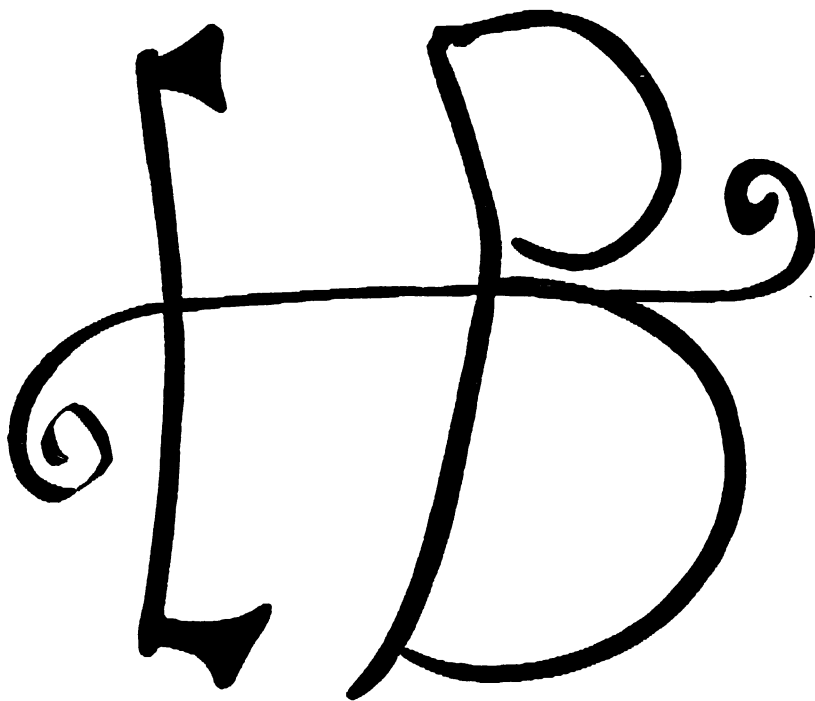
however very different, and approximates to that of Deruta, whilst the purple used in the peacock's feathers and on the heart agrees with that of Caffaggiolo.

2559. '56.

CIRCULAR Dish. "*Bacile*." Two boys climbing a fruit tree, another rides an owl; on a ribbon "E . non .
" fe . po . mangiare . senza . fatica." Reverse, monogram.
Italian. (Caffaggiolo?) About 1480. Diam. $16\frac{1}{8}$ in. Bought, 2*l.* 8*s.*

Drawn by an able artist probably some few years after No. 2558, which we also ascribe to his hand.

The present piece is executed with care in the details, the colours are pale, like some Deruta pieces; the glaze in this instance covers the back of the piece, and has the appearance of being stanniferous. The mark is executed in the purple colour noted on No. 2558.



1794. '55.

PLATE, "*Scodella*." In the centre a laurel wreath, orange and green, surrounds a heart pierced by two arrows and bleeding into a vase. A label behind is inscribed EN PIV, with a figure of the sun between the words. Diaper border of orange, green and blue flowers, in blue outline, on spotted white ground. Reverse, white glaze. Italian. (Caffaggiolo? Siena?) About 1480-1500. Diam. $11\frac{1}{4}$ in. Bought (Bernal Coll.), 5*l.* 10*s.*

An early piece of the same *fabrique*, and probably by the same hand as the jar No. 4628, although not so dark in the general tone of colouring.

4628. '58.

DRUG Pot of globular form. On one side a medallion surrounded by a wreath; two hands joined, the sun beneath and on a ribbon above FIDES. ONIA; on the other side two birds (cranes?) with intertwined necks, foliated scroll work between; on a lower belt, decorated with peacock's feathers, CONSVA. V in Gothic letters; flames, with egg-and-tongue moulding on the neck and foot. The whole in dark blue, orange, and green. Italian. (Caffaggiolo? Siena?) About 1480-1500. H. 12 in. Bought, 4*l.*

Probably of the same period and by the same hand as No. 8389.

8389. '63.

VASE or Drug Pot. On one side a shield of arms surrounded by a wreath held by two boys; on the other a monogram consisting of the Gothic letter *JA*, surmounted by the double-armed cross. The intervening surface and the neck are covered with scroll work and flowers, beneath which is diaper work of peacock feathers; concentric lines of deep

blue and orange mark the divisions. Italian. (Caffaggiolo? Siena?) About 1490. H. $14\frac{1}{2}$ in., diam. $10\frac{1}{2}$ in. Bought, 4*l.* 16*s.* 8*d.*

A bold and early piece; perhaps by the same hand as No. 6981, but painted with less careful execution.

The peacock's feather ornament occurs also on Nos. 2602, 2558, 4628, 525, &c.

2602. '56.

EWER, "*Mezzina*." The surface diapered with peacock's feather pattern; in front a medallion encircled by a wreath and bearing a shield of arms, charged, argent, a bend of lozenges sable; beneath the handle are the letters *f f*. Italian. (Caffaggiolo?) About 1500–20. H. 14 in., diam. 9 in. Bought, 2*l.*

This is an interesting jug, as the peacock's feather pattern, with which it is diapered, connects it with other early pieces of uncertain origin, but which, for various reasons as before stated, we are disposed to ascribe to Tuscany. The mark beneath the handle accords in position, colour, and form of letters with several others of the Caffaggiolo *fabrique*.

The coat of arms is apparently that of "Rinuccini" or "Ranuccino" of Florence. The difficulty of rendering the colours of the heraldry with the pigments at the command of the Majolica painters, causes confusion and embarrassment in determining the families to whom they belonged. In this instance the same bearing upon a gold ground would render the arms of Bardi of Florence; but, in either case, the fact of being painted with the heraldry of a Florentine family is a confirmation of the probability that the piece was made at Caffaggiolo.

f f

6981. '60.

FRAGMENT. The centre of a plate; cupids holding flasks of wine are in an open sarcophagus, on which are the initials G. M., with three shields of arms; a stag feeds at the side. Reverse, decoration of peacock's feathers; a mark in the centre. Italian. (Caffaggiolo?) About 1500-10. $3\frac{3}{4}$ in. by $2\frac{3}{4}$ in. Bought, 12s.



All that remains of a beautiful piece, which, judging from the rich decoration behind, and the delicate sentiment and execution of the portion of the subject that remains, must have been of a very high order. The blue colour is like that of Caffaggiolo, as also is the purity of the enamel.

It has considerable resemblance to the works of the Sieneſe artiſt ſigning I. P., yet we think we diſcern a ſomewhat bolder hand.

The peacock decoration on the back connects this fragment with a number of early pieces, on all of which it more or leſs prevails, and one of which, a large jug, has ſo many characteristics of the Caffaggiolo wares that we are diſpoſed to claſs them as early works of that *fabrique*. The vaſe No. 8389 is perhaps by the ſame hand as the preſent ſpecimen; and it may be remarked that on nearly all theſe pieces the white ground is *ſemée*, with ſmall roſettes, triple and ſingle ſpots, ſcrolls, &c.

The ſhield of arms may be that of the Serra family.

This mark alſo occurs on a plate figured in Delange's "*Recueil*," pl. 42, decorated with an eagle in the centre, ſurrounded by Hippocampi and other grotſques, painted or reſerved in white on a rich blue ground, and having all the appearance of a Caffaggiolo piece.



CAFFAGGIOLO.



THOSE who may have travelled by the old post road from Bologna to Florence will probably recollect a stern but picturesque machicolated building, standing not far from the last post-house before reaching the Tuscan capital. Built by Cosmo, this villa was one of the favourite resorts of Lorenzo dei Medici; and at Caffaggiolo the young Giovanni, afterwards Leo X., was educated by Politian. Within those walls also the beautiful Eleonora di Toledo was murdered by her husband, Pietro de' Medici, in 1576.

It is probable that were the archives of Florence thoroughly searched some record might be found of the establishment or existence at Caffaggiolo, of an artistic pottery encouraged and patronized by that family, but at present we have no such recorded history. Here again the objects themselves have been their best and only historians. It was but a few years since that the ill indited name of this "*botega*," noticed upon the back of a plate, was read as that of the artist who had painted it, until the discovery of others, more legibly written, proved that at this spot important and highly artistic works had been produced. The occurrence of a monogram upon several, and the comparison of their technical details, has lead to the recognition of many others, and revealed the fact that this fabrique had existed from an early period, and was productive of a large number of pieces of varying quality.

M. Jacquemart¹ surmises that at Caffaggiolo Luca della Robbia learnt the nature of the enamel glaze, which he applied to his relievos

¹ "Les Merveilles de la Céramique." 2^e pt. Paris, 1868. p. 122.

in terra cotta. We know that Luca painted subjects on plain surfaces, enamelled with the stanniferous glaze as early as the year 1456, when he executed the painted tiles which form a kind of framing to the tomb of Benozzo Federighi, in the church of San Francesco de Paolo, under the hill of Bellosguardo. The most important work by him of this nature is the lunette over one of the doors in the entrance-hall of the "Opera del Duomo" in Florence. Whether, learnt from him, this enamel was adopted at the Grand Ducal *fabrique* at an early period, or whether he there obtained the knowledge which he applied and modified to his own uses, remains a question, the answer to which would be facilitated by the proved date of the establishment of that pottery, or the occurrence of pieces anterior to the tiles enamelled and painted by Luca; but upon these points we unfortunately have not as yet discovered any recorded memorial.

It is worthy of remark that although many are of very early date, no piece, confidently assignable to this establishment is known to the editor of a "*Mezza*" ware; all that have come under his notice are enamelled with the white stanniferous glaze, no instance of the use of an *engobe* or slip having been observed.

The curious early plate in the Narford collection, the signature on which has not been deciphered (Mark, No. 1.), may perhaps be an exception to this rule; it is made of a coarse red clay and glazed on both sides, but without chemical analysis it is one of those pieces on which it is difficult to distinguish the precise nature of the enamel. Moreover, it is classed among the Caffaggiolo wares with some doubt and may perhaps be claimed by Faenza. It is figured in Marryat, fig. 39, p. 104.¹

The leading characteristics of the Caffaggiolo wares are a glaze of rich and even quality, and purely white; the use of a very dark cobalt blue of great intensity, but brilliant as that of lapis lazuli, frequently in masses as a grounding to the subject, and it would seem laid on purposely with a coarse brush, the strokes of which are very apparent. A bright yellow, an orange of brilliant but opaque quality, a peculiarly liquid and semi-transparent copper green is also found, and another characteristic pigment is an opaque bright Indian red; a brown and a purple are also used.

The productions of Caffaggiolo have a nearer affinity to those of Siena than to any other *fabrique*, and it is not unreasonable to suppose that they had a like origin, or that the establishment at Siena emanated from that of the Grand Ducal villa. They resemble in general style the

¹ "History of Pottery and Porcelain." 3d ed. London, 1868.

pieces produced at Faenza and Forlì more than those of other fabriques of the Northern Duchies, or of the Umbrian centres of the art; and it becomes a question as to which can claim the earliest origin, as also to the earliest use of the stanniferous enamel glaze.

The dates inscribed upon pieces begin in 1507-9, but undated examples, assignable to this locality and of an earlier period, exist in collections. Such is the Virgin and Child plate at Narford Hall above alluded to.

The use of the metallic lustre seems to have been tried at Caffaggiolo, but from the extreme rarity of examples bearing the mark of, or fairly ascribable to that establishment, we may perhaps infer that only a few experimental pieces were made, and that this method of enrichment was but little used. No. 7154 is an important example, having the mark.

As might be expected, the arms, emblems, and mottoes of the Medici family frequently occur, and occasionally the letters S. P. Q. F. are introduced on labels for "*Senatus populusque Florentinus*."

M. Jacquemart considers that some of the early groups, &c., in relief and in the round, and early plaques having the sacred emblem, the majority of which are generally ascribed to Faenza, may be of this "*bodega*." We quite concur with him in this opinion.

The South Kensington Museum is rich in fine specimens of this ware of various date and great variety, some of which are among the most beautiful examples of the potter's art.

It is remarkable that we have no recorded names of the artists who painted these beautiful pieces, and it is only at the latter end of the 16th century that we find mention of Giacomo and Loys Ridolfi of Caffaggiolo, who emigrated with other potters, from the then less encouraged manufactories of Italy, to try their fortune in France. M. Jacquemart, quoting from M. B. Fillon, tells us that these potters or painters founded a "*faïencerie*" in 1590 at Marchecoul, in Bretagne.

We think that some confusion has arisen among connoisseurs in France and elsewhere, as to the wares of Caffaggiolo and those of Faenza, and indeed it is frequently difficult to draw the line of distinction; but we can hardly follow M. Jacquemart in his historical classification, believing that some of the pieces assigned by him to this fabrique do not really support their claim. A similar remark may apply to many of those in the Louvre assigned to this pottery by Mons. Darcel.¹

We will now shortly notice several important pieces of those wares in other collections.

¹ "Notice des Faïences peintes Italiennes, &c." Paris, 1864.

Two large and finely painted early dishes were presented by Mr. Franks to the British Museum; they were probably made about 1480-1500; on one is a group of saints, Benedict, Scholastica, Mauro, and two others, after an engraving by Benedetto Montana, on red ground, with a border of leafage moulding and peacock's feather ornament, which curiously connects it with those pieces which we have assigned to some Tuscan furnace, possibly Caffaggiolo. (See *ante*.)

On the other is the subject of the Judgment of Solomon. The colours on these pieces are very rich, with much of the characteristic red pigment, the drawing bold and firm, has an archaic tendency which points to an early period.

The earliest dated piece having a mark and with reason believed to be of this fabrique, is a plate in the style of Faenza, with border of grotesques and central shield of arms, in the painting of which the characteristic red pigment is used, and on which is the date 1507, with the mark, that curious combination of letters P.L. and O, shown in facsimile in the appendix. It belongs to Baron Gustave de Rothschild, of Paris.

Another is dated 1509. The letters S. P. Q. F., occurring among the ornaments.

M. Jacquemart considers as of the first period, those pieces having letters allusive to the Florentine republic, the Medici arms and emblems; the motto of Giuliano di Medici; "Glovis" also occurs, which Mrs. Bury Palliser has ingeniously deciphered as meaning "Si Volg,"—"it (fortune) turns," when read backwards.¹

Of the early period are those pieces in the Museum bearing the shield of the Medici, and the curious representation of the procession of Pope Leo X. of that family.

A fine plate, painted perhaps by the same hand, having for subject the Flagellation, after Dürer (?) with rich border of grotesques, &c. passed this year into the collection of M. Basilewski from that of Monsignore Cajani; it has a mark on the reverse. (Mark No. 6.)

Some of the most characteristic pieces of the fabrique bear a mark composed of the letters S and P, with a paraphe, and we also find upon others these letters, occurring separately or combined with others, as A, &c.

Such is the mark upon one of the lustred pieces in the Museum; and it also occurs on a flask in Mr. Henderson's collection. One also

¹ "Giuliano having been appointed Gonfalonier to the Church, wished by this motto to show that fortune, which previously had frowned upon him, had now turned in his favour." (Note, Marryat, p. 82.)

having this mark, and bearing the arms of the Medici, is noticed by M. Jacquemart, but is unknown to the writer.

Of painted pieces, a fine dish in the collection of M. Bafilowski, of Paris, with a subject of prisoners round the throne of a conqueror, has the word "GONELA" on a ribbon, on which also is a cupid holding a dolphin; the border of the piece is decorated with genii, among arabesques, on a blue ground. To the same owner also belongs a fine example which is figured on pl. 30 of M. Delange's "*Recueil*." It represents Diana visiting the sleeping Endymion, apparently after a design by Sandro Botticelli, and engraving by Robetta; the border is covered by a crowd of genii on a dark blue ground, and it bears the usual mark.

One in Baron Alphonse Rothschild's collection in Paris, has in addition to the mark a trident, and the name "*In Chafaggiuolo*." Fantastic birds and a border of genii, grotesques, &c. cover the piece, which is figured in Delange's "*Recueil*," pl. 25.

A small plate in the Narford collection is marked with a trident and the letter O.

On another in Baron Alphonse Rothschild's collection is the same mark and name of fabrique, but spelt with a G instead of C.

A beautiful little plate, admirably painted with grotesques, "*a Can-deliéri*," on blue ground, belongs to Count Nieuwerkerke; it is well represented by a woodcut in Jacquemart's "*Merveilles de la Céramique*," pt. 2, p. 127.

M. C. Gerente had an unusual example, with central medallion of the Emperor Nero, surrounded by interlaced ornament in blue, on a white ground. On the reverse is a ribbon inscribed CAFAGIOLI, between the twice repeated usual mark. The letters S. P. Q. R. and S. P. Q. F. occur on cartouches among the ornamental interlacings, together with the arms and tiara of Leo X., and the motto SEMPE GLOVI. (Delange, pl. 26.)

A fine bowl in the British Museum, decorated on blue ground with cupids, &c., medallions containing the devices of the Medici family, and their shield of arms and other ornaments, is an interesting specimen.

A large carelessly painted dish, in the same collection, subject Abel's sacrifice, has the word "GLOVIS" and the letters S. P. Q. R. on the altar, and on the reverse the name, curiously spelt, "*In Chafaggilolo*," between the ordinary mark twice repeated.

The name seems to have been spelt in various ways, as "Cáffa-giulo," "Cafagiol," "Caffaggiolo," "Chaffaggiolo," "Chafaggilolo," "Gafagizotto," &c.

A fine plate was exhibited in the Loans Collection by Baron Lionel de Rothschild, by the same hand as No. 2990 in this Museum. At the back are represented two crossed quivers, a bow and arrows.

The letters AD in a circle are on one shewn by Mr. Addington at the same exhibition, with border of cupids on blue ground and shield of arms in the centre.

A pretty plate in the writer's collection, with foliated scrolls and vases in yellow, white, &c. on blue ground and central shield of arms, has a knot in the centre (Mark No. 10.), an ornament or mark which occurs on other pieces of this fabrique and on that of Gubbio.

The letter P, crossed by a paraphe, also occurs. A plate in the Delfette collection, No. 85, with the Fontana arms was so marked.

The combination of P and A, which occurs on an early piece in this Museum, would seem also to have been a mark in use at a later time, as it occurs on some pieces in the Louvre (Nos. 150, 151), ascribed by M. Darcel to this pottery.

The letter S alone, occurs on a jug in the writer's possession (Mark No. 14), and on a dish, subject Coriolanus, with border of trophies, and dated 1546. (Chaffers.)

The letter G, as also M, is found on pieces in the Louvre (Nos. G 143, 144, 153), which are ascribed by M. Darcel to Caffaggiolo—we do not know these specimens. M. Jacquemart, differing from M. Darcel, considers one in the Louvre (No. G 518), marked with a rude P, to be of Caffaggiolo lustred ware; but we agree with M. Darcel in ascribing it to Gubbio, perhaps to M. Prestino.

On a plate in the writer's collection from the Montferrand, representing the story of Mutius Scævola, and a border of dogs hunting wild animals in a woody landscape, are the marks of the fabrique, the letters A. f., and the place *in Galiano* 1547, a small "*castello*" a few miles distant from Caffaggiolo. (Mark No. 16.)

Another plate by the same hand "in Chaffaggiolo" is in this Museum (No. 6656. '60), and another is in the possession of M. Dutuit at Rome.

M. Delange, in his appendix to Passeri,¹ records a piece dated "*in Chaffaggiolo fato Adj 21 di junio, 1570,*" the latest dated example that we have seen noted.

We have said that this Museum is rich in specimens of the Caffaggiolo wares, from the earliest to the latter period of the manufacture, and among them are pieces of extraordinary beauty. Of the

¹ "Histoire des Peintures sur Majoliques faites à Pefaro; traduit par H. Delange." Paris, 1853.

more interesting may be instanced No. 7154, a lustred piece having the mark of this fabrique painted on the reverse in the yellow lustre pigment.

The large circular dish (No. 8928), on which is represented a procession of Leo X., is curious as a contemporary work and for the costume, &c.

That (No. 6664) forming part of a series on which the whole subject of the triumph of Julius Cæsar after Mantegna was probably painted, is a fine and remarkable example. The St. George after the statue by Donatello (No. 1726) is of great excellence, as is the interesting plate (No. 1717), on which a ceramic painter is represented at work in the presence of a gentleman and lady, probably portraits of personages of high standing, as also of the painter himself. It is to be regretted that he refrained from recording their names, and was content with affixing only the monogram of the fabrique at the back of the piece.

The beautiful plate with central subject of Vulcan forging a wing and elegant border of grotesques, masks, cupids, &c. (No. 2990) is probably by the same hand as the two last referred to, and is a fine example. The large jug having the Medici arms on the front and other devices of that family (No. 1715), is remarkable for its excellence of glaze and colour, as well as for its historical associations.

Of a later period are the two vases Nos. 321 and 322, which, if not actually made at Caffaggiolo, we are disposed to attribute to the hand or the influence of Flaminio Fontana, who went to Florence with Francesco Maria II. where he remained some years, and where he superintended the experimental *fabrique* established by the Duke at his chateau of San Mario.

We may here refer to the tiled floor in a small room of the Pitti Palace at Florence, which is entirely decorated in fresco by Pietro da Cortona. In the centre of the pavement is the subject of the triumph of Bacchus. One of the tiles is signed "*Benedetto Bocchi fecit.*" This may probably be of Florentine production about 1640.

MARKS ON PIECES IN OTHER COLLECTIONS.

No. 1. On a plate in the Narford Collection representing the Virgin and Child, on a dark blue ground. An early piece probably about 1470. Engraved in Marryat, p. 104.



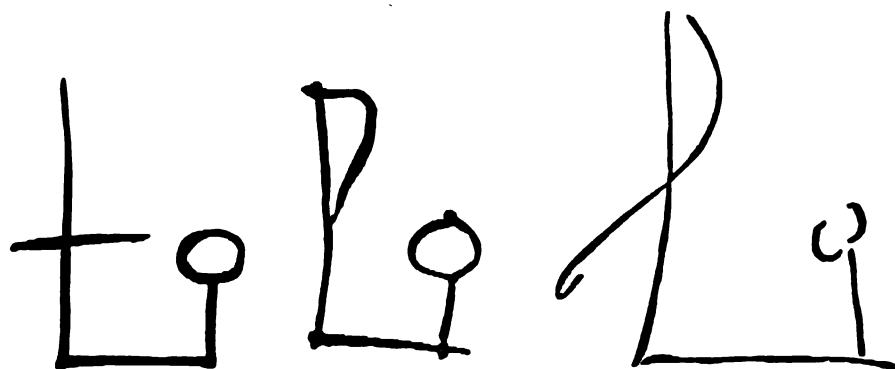
L. L. ARGYHEA

No. 2. A mark and early date ascribed to this fabrique.



1509
G

Nos. 3-5. Variations of a mark believed to be of Caffaggiolo. One of these occurs on a fine plate belonging to Baron Gustave de

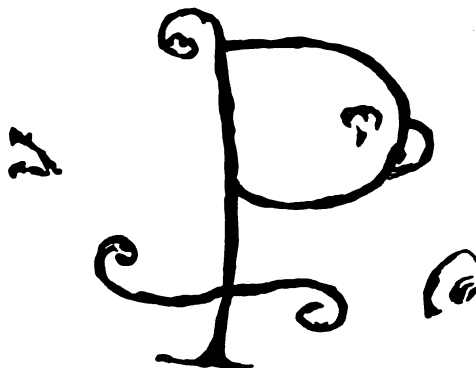


Rothschild, and is dated 1507. It has in the centre a shield of arms and arabesque border.

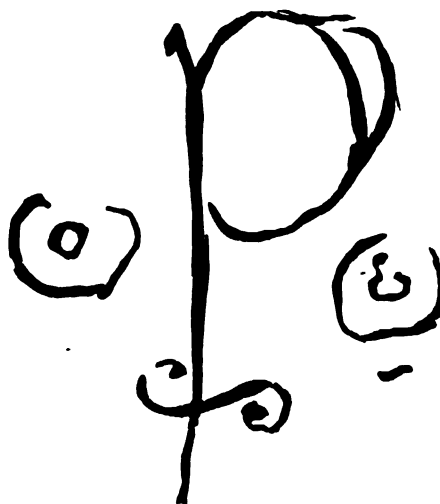
No. 6. On a fine dish with border of masks, grotesques, and medallions on blue ground, and central subject the Flagellation, after an artist of the German school. Passed from the collection of Monsignore Cajani to that of M. Basilewski.



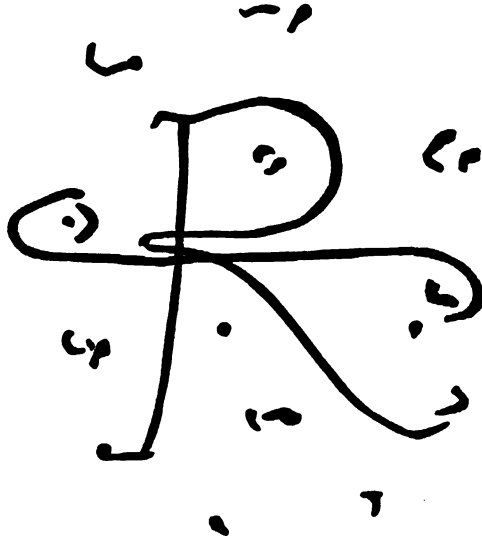
No. 7. On a small plate, with a heart transfixd by two arrows in the centre between the letters P. E. In the possession of Mrs. Lockwood at Rome.



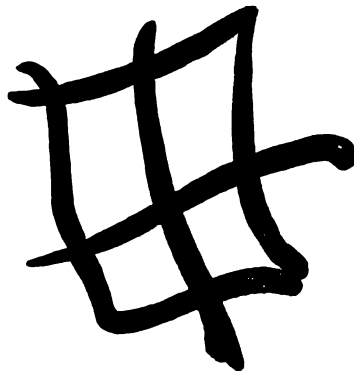
No. 8. On a piece formerly in the Delfette collection (No. 85), with shield of arms in the centre, of the Fontana family, the letters P. F. and border *a quartiere*.



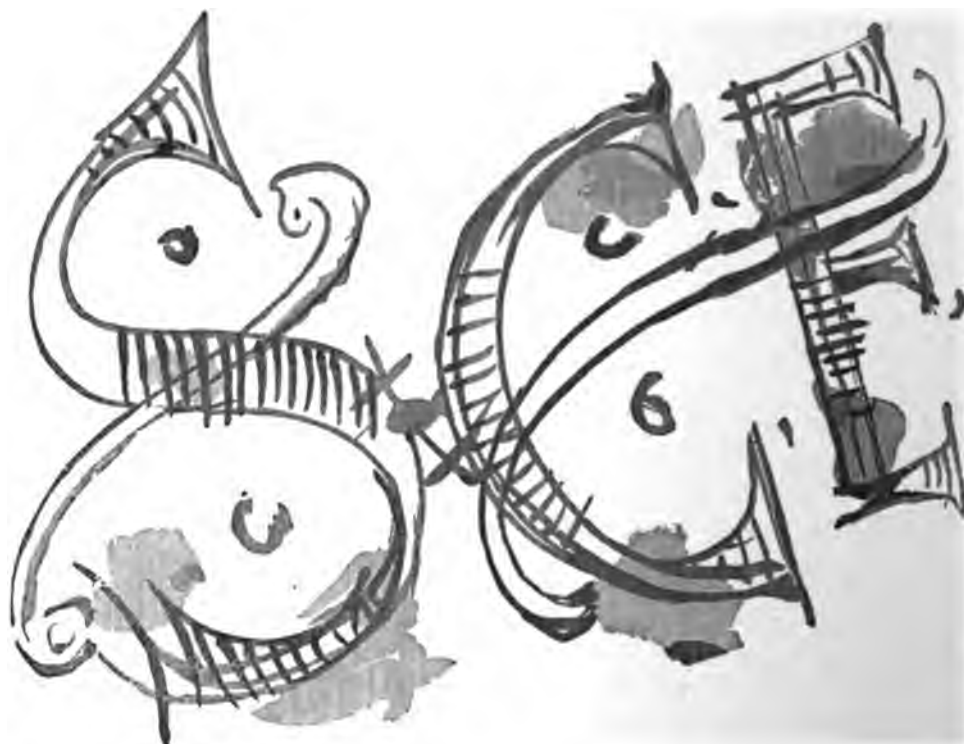
No. 9. Is a variety of the mark in which the stroke of the P is prolonged to form an R, which is crossed with the usual *∞*-formed *paraphe*. The piece on which this mark occurs is unknown to the writer.



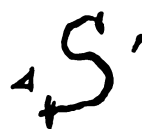
No. 10. On a pretty plate, in the writer's possession, with wide border of dark blue, on which are arabesque scrolls, and among them flowers and vases "wiped out" or reserved, and coloured yellow and orange, or tinted with pale green. This border has an outer moulding of egg-and-anchor and an inner one of bead-and-button pattern. The centre, surrounded by a narrow band of *bianco sopra bianco*, is occupied by a shield of arms. The reverse has concentric shadings, and leaf sprays of dusky blue, the mark in the centre; date about 1510. A familiar mark was on a piece in the Uzielli collection, and one of this service belongs to Mr. Henderson.



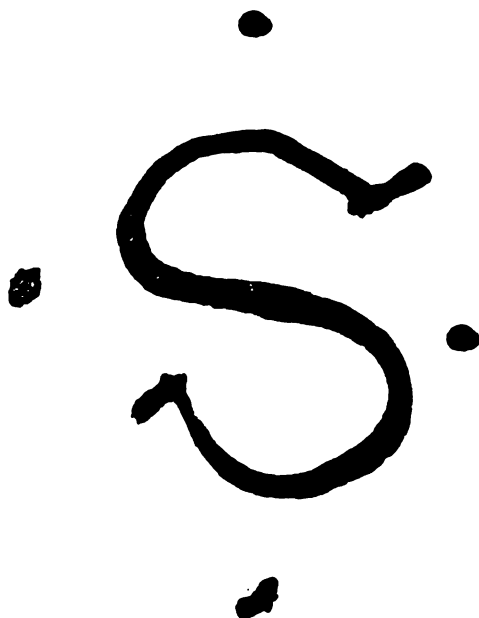
No. 11. On a dish formerly in the Soltikoff collection, attributed to Faenza by Delange, but more probably of this fabrique. "In the centre, St. Francis, encircled with rich arabesques on orange ground, white borders painted in blue and yellow palmettes."



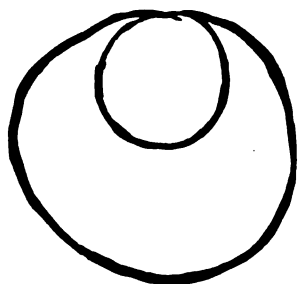
Nos. 12-13. On pieces attributed to this fabrique, but unknown to the editor.



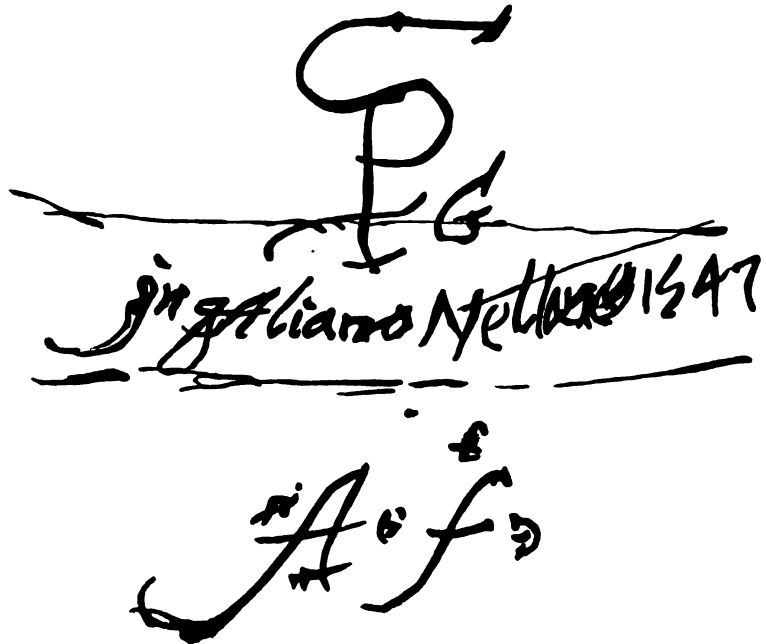
No. 14. This letter occurs beneath the handle of a large jug in the writer's collection, on which are the arms of the family "Aleffandro dei Aleffandri. About 1500-20.



No. 15. On another jug in the writer's collection of rather later period, but with little doubt of this fabrique, on the front of which is a shield of arms.



No. 16. On a plate also in the writer's possession, from the Montferrand, painted by the same artist, as that in the Museum (No. 6656.'60) whose initials are A. F. It represents Mutius Scævola, a subject of many figures in a landscape, with a border consisting of a continuous wooded landscape, in which dogs are hunting wild animals. It will be noticed that the usual mark of the fabrique has the letter C or G alongside for "*Caffaggiolo*" or "*Gaffaggiolo*;" "*in Galiano nell' ano 1547*" is on another line, beneath which are the painter's initials surmounted by a small f for "*fecit*." Galiano is a small village in the hills a few miles distant from Caffaggiolo, possibly the native place of the painter who may have executed it at home, or a "*succursale*" of the *fabrique*, as M. Jacquemart suggests.





CATALOGUE.

Lustred Wares.

7154. '56.



SMALL Plateau. Lustred ware. "*Majolica*."

On the centre medallion, a portion of a branch, the right-hand spray of which bears a flower of crown-like form; the left, an acorn; probably emblems of an alliance. Radiating ornament fills the hollow, and on the rim is a garland of

flower of the same form as that on the centre; outlined blue, and filled in with gold lustre on white ground. Reverse, concentric lines of gold lustre; in the centre the mark —

Italian (Caffaggiolo). About 1510.
Diam. $9\frac{1}{2}$ in. Bought, 1*l.* 12*s.*



The form and general style of this small plateau differs considerably from the ordinary Gubbio or Pefaro type, the deep yet brilliant blue agrees with that used at Caffaggiolo, and the mark at the back is clearly that of the latter place although painted in lustre colour. The conclusion from this would be, that the lustre pigment was in use also at the Caffaggiolo factory even at this early time, or it may possibly have been painted there and lustred at Gubbio, the Caffaggiolo mark having been added in lustre colour for some special purpose. The body of which it is made is of close grain and seems to have been highly

baked; it is unusually heavy. There is a peculiarity in the lustre which, although approaching nearer to that of Gubbio than to the earlier lustred wares, has a character of its own, which may perhaps have arisen from the nature of the glaze. Altogether it is one of those exceptional pieces, upon which it is extremely difficult to arrive at any degree of certainty as to their place of production and decoration, although from the mark it can with more certainty be ascribed to Caffaggiolo than elsewhere. (*See Vignette*).



8941. '63.

SMALL Tazza. "*Confettiera*." Embossed and lustred ware. "*Majolica*." In the centre medallion, on a dark blue ground, the profile bust of an armed warrior; the rest of the surface covered with a scale pattern in gold, each centred with a scroll of ruby lustre. Reverse, concentric lines in greenish gold lustre. Italian. (Caffaggiolo?) About 1510-20. Diam. 8 in. Bought (Soulages Coll.), 15/.

An exceptional piece, difficult to assign to any known fabrique. There is much in the central medallion which reminds of the Faenza, and more of the Caffaggiolo wares; it also bears some affinity to the small bottle, No. 531, similarly ornamented, and on the other hand the dark blue colour and mode of handling are not unlike that on the vase No. 8407, which is attributed to Maestro Giorgio's earlier period.

531. '65.

FLASK-shaped Ewer. "*Mesciroba*." Lustred ware. "*Majolica*." Compartments separated by vertical lines of ruby, and belts of ruby and blue, filled in with scale, foliated, and oblique gadroon ornament in ruby and gold lustre on white ground. Italian. (Caffaggiolo? Gubbio?) About 1510-20. H. $5\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. Bought (Soulages Coll.), 5*l*.

The doubt attending the similarly shaped vase No. 530 applies also to this. The glaze is apparently stanniferous; the lustre colours are much of the character used by M^o. Georgio, as is also the dark but vivid blue. On the other hand it has affinity to the small tazza, No. 8941, both in decoration and lustre colours, and also bears considerable resemblance to a small vase in Mr. Henderson's collection of somewhat similar form, and on which the Caffaggiolo mark occurs.

8942. '63.

SMALL "*Fruttiera*," with raised centre. Embossed and lustred ware. "*Majolica*." On the centre medallion a profile bust of a lady, and a scroll inscribed "*Sepia*;" the border of raised pine cones and pellets; the ground changed to dull gray probably by some accident to the enamel glaze; the whole lustred with ruby and outlined with blue. Reverse, concentric lines in brilliant ruby. Italian. (Caffaggiolo or Gubbio?) About 1520. Diam. $7\frac{3}{4}$ in. Bought (Soulages Coll.), 6*l*.

Corresponding to the name of the lady in whose honour this tazza was painted, the enamel ground has oddly enough, and probably by the absorption of smoke or some other accident in the firing, taken a warm light sepia tint, giving a singular and quite exceptional appearance to the piece. The blue outlines are also much blackened, but the ruby lustre in some parts, particularly the pellets and the concentric rings on the reverse, is of the fullest and most brilliant quality. It is an early piece, probably in imitation of the Gubbio fabrique, and is perhaps by the same hand as No. 8944. There is also some affinity to No. 8943 of Deruta?

8944. '63.

SMALL Tazza, "*Fruttiera*." Embossed and lustred ware. "*Majolica*." In the centre, a heart pierced by a broad Italian dagger or "*anelace*" suspended over a vase full of flames; on each side elaborate monograms; the border of raised ovals and pellets; the whole lustred in gold and ruby, outlined and shaded with blue. Reverse, concentric lines in ruby. Italian. (Caffaggiolo or Gubbio?) About 1520. Diam. $7\frac{3}{4}$ in. Bought (Soulages Coll.), 107.

The subject of this centre is probably another representation of the wounded heart of the Blessed Virgin, as referred to under No. 2558, page 84. The monogram may have some allusion to the subject, or be the initials of the owner. This piece is very similar in design to No. 8942, which may be by the same hand, although the central subject is executed with more care. It was undoubtedly painted with a view to the lustre enrichment, and having peculiarities differing so much from the general type, we are inclined to ascribe it to the Caffaggiolo fabrique, rather than to Gubbio.

Painted Pieces.

7438. '61.

CIRCULAR Dish, "*Bacile*." The triumph of Justice, in a car, on which are seated two draped figures holding sceptres, perhaps Moses and Solomon; Hercules precedes, accompanied by mounted knights in armour, and two naked youths are tied to the car. Border of flower sprays, arranged as a "*guilloche*," on dark blue ground. Reverse, richly decorated with garlands of foliage and concentric lines of dark blue on the white enamel. Italian. (Caffaggiolo?) About 1480. Diam. 14 in. Bought, 167.

The depth and brilliancy of the colours upon this curious early dish are remarkable; the border, on a dark blue ground of a similar quality

to that of Caffaggiolo, is covered by white scrolls of foliated sprays, each terminating in a varied flower, picked out with green, orange, and brilliant yellow, and arranged as a diaper, in the form of the *guilloche*. The subject fills the centre. A heavy car of orange colour on four wheels, supports a throne formed of dolphins, whose united tails sustain a globe, surmounted by a yellow chair, on which sits a draped female figure of Justice, holding the balance in the right and the sword in the left hand; below the throne sit two bearded men, with long hair, each holding a sceptre and a book, and draped in flowing robes of yellow; he in front has a high dome-shaped turban cap—probably Moses—the other is crowned—Solomon. A mounted knight in armour precedes, and two, carrying yellow lances, follow behind the car, which would appear to be dragged by two naked youths, bound to it with cords by their arms, and preceded by Hercules, carrying his club and lion's skin. The sun shines in the heavens, scattering detached rays around.


The drawing is archaic, but not wanting in a certain power, particularly shown in the figures of the youths. The glaze is brilliant and of even surface, extending over the whole of the piece and apparently stanniferous; the clay is red and hard, and the general "*technique*" shows an advanced state of the potter's art.

We think that these qualities agree more with the wares of Caffaggiolo, although we ascribe it to that *fabrique* with some hesitation, feeling that it may perhaps with equal reason be considered as the production of Faenza or Forlì. The plate No. 2. '65 is probably by the same hand.

2. '65.

PLATE, "*Tagliere*." Cupid bound, on a pedestal carried by musicians, harpies and sphynx at the side; water beneath, in which are dolphins and boys. Reverse, concentric lines in blue and a mark. Italian (Caffaggiolo?). About 1490–1500. Diam. $8\frac{1}{2}$ in. Bought, 6*l*.

The same quality of blue is here used as in No. 8950, and the heightening with yellow is somewhat like that found upon pieces of the Deruta *fabrique*. We have, however, little hesitation in ascribing it to Caffaggiolo. The subject would appear to represent the binding of Cupid by the demons of discord. Cupid, blindfolded, is tied to a column, standing on a pedestal decorated with a wreath of foliage; the

 whole supported by four boys playing musical instruments; the bow and arrows hang between them; two sphynxes spring from the pedestal, and on either side is a harpy; beneath the whole is a troubled sea with dolphins, children, &c. Carefully and sharply outlined by an able hand. The design might be by Pollaiuolo.

6655. '60.

PLAQUE, circular. A shield of arms, hung by an orange ribbon, on a white ground diapered with scrolls, spots, and flowers in dark blue and edged with a laurel wreath in green and orange. On a ribbon is inscribed,

MCCCC91 · **Andrea di Bono** (and two letters).

Italian (Caffaggiolo). Diam. $11\frac{3}{4}$ in. Bought, 2*l.* 15*s.*

The early date of this plaque renders it extremely interesting. The shield of arms is of the form known as "*a testa di cavallo*." The glaze would appear to be stanniferous, and is of excellent quality and great whiteness. The blue colour is much like that used at Caffaggiolo, and we also find the purple and the transparent green.



The arms are those of a Florentine family "Bono" or "Boni." The first of the two letters following the name, and which are covered by a mark of abbreviation, is not clearly written, and may be intended for an F, which with the O would probably read "Fiorentino" in reference to the owner.

1204. '65.

PLATEAU. A Medusa's head; on the margin three bombards discharging balls, and a shield of arms. Italian (Caffaggiolo). About 1500. Diam. 22 in. Bought, 18*l.*

This was probably painted for wall decoration. The expression of the Medusa's head is powerfully rendered, the lips and tongue being coloured with that red pigment peculiar to this *fabrique*. The hair is yellow, the snakes blue and greyish green and spotted. The shield of arms is argent, six bars nebuly, the first covered by a sort of label, gules, but ill defined in the painting. This piece is in a wooden frame.

4898. '58.

CIRCULAR Dish. "*Scodella*." The centre painted with a shield of arms supported by three cupids; above it a Medusa head; margin decorated with cornucopiæ, vases, &c., on yellow ground, and with medallions bearing a grotesque head, and representations of grape gathering, treading, and ploughing. Reverse, plain. Italian (Caffaggiolo). About 1500. Diam. $17\frac{1}{4}$ in. Bought, 11/.

A rather coarsely painted piece of the earlier period, the arms are azure, on a fess between three étoiles of eight points or, three fleur-de-lys of the first. The upper medallion has a grotesque mask on red ground; the two lateral represent the treading and the gathering of grapes, on dark blue, and the lower, ploughing with a yoke of oxen, on a background of the same colour. The Medusa's head bears some resemblance to that on 1204, and the piece may be by the same hand.

1673. '55.

CIRCULAR Dish. "*Bacile*." Alexander meeting Diogenes. In the manner and probably from a design by Luca Signorelli; painted in dark blue and orange on white, border of foliated diaper on orange ground; an inner circle of green ovals and orange diamonds on white. Reverse, coarse yellow glaze, with an owner's (?) mark scratched in the paste. Italian. (Caffaggiolo?) About 1500. Diam. $15\frac{1}{2}$ in. Bought (Bernal Coll.), 25/.

A "*bacile*," differing in form from those of Pefaro or Gubbio, but pierced behind with two holes for suspension. It is glazed in front apparently with stanniferous enamel, while the back is partly covered with the commoner glaze. The subject is boldly treated by the hand of an accomplished artist. Mr. Robinson supposes it the work of Signorelli himself. The horses, armour, sky, and distant landscape are heavily outlined, and shaded in the rich dark cobalt blue. The flesh tint is of a peculiar buff tone; the drapery, harness, the armour of Alexander, and one helmet are of a brownish orange, painted over the blue shading. The high lights are artistically touched



with white enamel; the sword is green. The pigments used are of the quality found upon marked pieces of the Caffaggiolo "*botega*," of which this is, we believe, an important example. Scratched in the paste at the back, is a mark consisting of a quartered Pavoise shield, surmounted by a double cross, and having a spot in each of the upper quarterings, probably a conventual, or other owner's mark.

1719. '55.

PLATEAU. "*Scodella*." On a blue ground of drapery, a large shield of the Medici arms, surmounted by the ducal coronet, and sprays of foliage. Reverse, a monogram. Italian (Caffaggiolo). About 1500-10. Diam. $16\frac{1}{2}$ in. Bought (Bernal Coll.), 8*l.* 10*s.*

A coarse bold piece of the fabrique, valuable for the monogram and the shield of arms.



6658. '60.

CIRCULAR Dish. "*Bacile*." In the centre a figure on horseback slaying a dragon or other grotesque animal with a lance; wide border, with grotesques and trophies on dark blue ground. Italian. (Caffaggiolo?) About 1510. Diam. $19\frac{1}{2}$ in. Bought, 1*l.* 10*s.*

A large coarse piece ascribed with some doubt to Caffaggiolo. The subject may perhaps represent St. George and the Dragon, but in a manner very different from the usual type of the mailed soldier saint.

8946. '63.

PLATE. "*Tondino*." Four soldiers in Italian costume of the time standing in conversation, one holding a pennon; deep blue background. Reverse, diapered in blue and orange on white ground. Italian (Caffaggiolo). About 1510. Diam. $8\frac{1}{2}$ in. Bought (Soulages Coll.), 6*l.*

On the pennon a circle or pellet is represented, possibly one of the bearing of the Medici arms, the others being hid by the folds of the flag. The purple colour which was used on the earlier pieces is here very apparent, the bright yellow, orange, and green are also characteristic.

523. '65.

DRUG Vase. Oviform. A wreath of fruit occupies the front centre, filled in with cherub's heads and strings of golden beads on dark blue ground; on two scrolls are written "*CHONSERVE DACHORI*;" the purple ribbons which tie the wreaths decorate the back. Italian. (Caffaggiolo or Castel Durante?) About 1500-10. H. $12\frac{1}{4}$ in., diam. 9 in. Bought (Soulages Coll.), 5*l.*

The rich blue ground is much like that of Caffaggiolo, whilst the leafage and fruit are rather in the style of Castel Durante.

8950. '63.

DEEP Plate. "*Scodella*." In the centre arabesques in blue on white ground; the border of interlaced strap-work pattern in blue, grounded in panels of orange, yellow, green, and white, with leafage ornament. Reverse, blue concentric lines. Italian. (Caffaggiolo?) About 1510. Diam. $8\frac{1}{4}$ in. Bought (Soulages Coll.), 10*l*.

The general effect of this is very elegant and harmonious; the blue is of a dull grey quality, wanting in brilliancy of tone, but which is used upon some pieces. The tin glaze is even and white, although the piece is of early date.

1778. '55.

PLATE. "*Tondino*." In the centre a female profile bust with yellow netted head-dress, on a dark blue curtain edged with yellow. Reverse, scrolls and crossed lozenges in blue; border of scale pattern in dark blue and orange on white ground, edged with green. Italian (Caffaggiolo). About 1510-20. Diam. $10\frac{3}{4}$ in. Bought (Bernal Coll.), 4*l*. 15*s*.

All the colours are those of Caffaggiolo. The profile portrait is drawn with more care than accuracy; the head stands out boldly relieved by the rich blue background, which is curiously arranged as a banner or curtain in the middle against the sky. The enamel is of fine quality.

8928. '63.

PLATEAU. "*Piatta da Pompa*." A procession. Pope Leo X. seated on a rich portable throne (*seggia gestatoria*), is borne on men's shoulders, preceded by a rider on an elephant and surrounded by Cardinals on mules, the guard, &c. The arms of Medici are on the standards. Reverse, concentric lines of blue and the mark. Italian (Caffaggiolo). 1513-21. Diam. $19\frac{1}{4}$ in. Bought (Soulages Coll.), 80*l*.

We quote Mr. Robinson's description from the catalogue of the Soulages Collection: "Pope Leo the Tenth, seated in a rich chair or throne, on a platform or palanquin, borne on men's shoulders, is carried in procession, accompanied by cardinals riding on mules, and a numerous retinue of ecclesiastics, officials, guards, &c. In the foreground, marching at the side of the



main procession, is a regiment of halberdiers in parti-coloured costume, headed by a drummer and fifer, and an officer bearing a banner charged with the 'palle' of the Medici family; the main procession is headed by a cavalier riding on an elephant richly caparisoned. Immediately behind the Pope appears a column of pikemen with an ensign at their head, also bearing the banner of the Medici family. The Pope is represented in the act of benediction; he wears the papal tiara and a rich cope of diapered cloth of gold, fastened by a large circular morse or fibula; in his left hand he holds an object which resembles an orb or ball of crystal; the fingers of both hands are covered with numerous rings. The composition contains upwards of fifty figures, executed in colours on a dark blue background. The figure of the Pope has every appearance of being an authentic portrait, and the heads of several of the cardinals and attendants have marked individuality of expression. Amongst the followers is a Turk, with red hair and a long beard, and wearing a high crowned turban. The reverse of the piece has concentric lines in blue, and is signed with a large P.

"Many concurrent indications leave little doubt but that this curious historical monument was executed at the manufactory of Caffaggiolo, a castle of the Medici, near Florence, where is supposed to have existed a fabrique supported by that celebrated family. The execution of the piece is hasty, and inferior to the composition; the profusion of the rare red enamel colour, the use of which is believed

“ to be almost exclusively confined to this fabrique and that of Faenza, “ is remarkable ; the colour, though known to the Majolica artists of “ other localities, being seldom or never employed on account of the “ difficulty of its application, and the uncertain action of the fire upon “ it.”

Leo the Tenth was elected Pope on the 11 March, 1513. He died in 1521 ; the date of this piece is therefore fixed within eight years, but as the Caffaggiolo pottery was patronized by the Medici family, it is reasonable to conclude that the procession represented was that on the occasion of his first enthronement, and that this dish was painted in 1513 to record that ceremony. It may have been intended to decorate the papal “ *buffeto*,” or as a gift piece to one of his adherents. There can be no doubt that its use was for “ *pompa* ” ornament merely, and not for the service of the table. We have no means of ascertaining the name for which the letter P was doubtless the initial ; it occurs on the majority of the wares of this fabrique, generally combined with S and a paraphe, and frequently accompanied by another initial, the former being probably that of the Maestro, the others of painters who executed various pieces.

6664. '60.

PLATEAU. “ *Piatta da Pompa.* ” Portion of a triumphal procession after Mantegna : musicians, a jester, &c. precede two harnessed horses, at whose sides men carry golden vases ; painted on a dark blue background ; the numeral I. beneath. Reverse, concentric lines in blue, a mark, and the date 1514. Italian (Caffaggiolo). Diam. 16½ in. Bought, 46s. 14s. 6d.

The design of this noble dish is derived from part of Mantegna's Triumph of Cæsar. It evidently is one of a series, another of which was sold with them at the dispersion of the Montferrand collection, the numeral beneath the subject denoting its place in the sequence.

Roman soldiers and lictors carrying the *fascæ* lead the way ; a fool, or jester, and musicians playing on harp and guitar precede two fine horses, harnessed to a vehicle which doubtless occupied the next piece.

The drawing is bold and masterly, and the colouring has been executed with great care ; the whole effect is indeed excellent.

It is probably by the same hand as Nos. 1717 and 1726.



PLATE

WING FOR Cheeto.

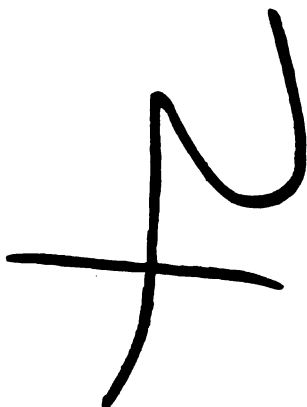
London, England, 1913-14.

Copyright 1913-14 by J. B. & Co.

(1913-14)

A fac-simile of the date and mark is given beneath.

MDXIII



2990. '53.

PLATEAU. Form "*bacile*." On the medallion, the subject of Vulcan forging a wing for Cupid, outlined and shaded in blue, relieved with yellow, green, &c. A central belt of "*bianco sopra bianco*," and a wide outer rim grounded in blue and covered with trophies, masks, cupids seated on dolphins, and other grotesques in colour. Reverse, foliated scrolls in blue on the white ground "*a la porcellana*." Italian (Caffaggiolo). About 5115-20. Diam. 15½ in. Bought. (Bandinel Coll.)

This is by the same artist as the St. George plate No. 1726, and is a masterpiece of decorative painting on enamelled pottery. The varied

attitudes and expressions in the cupids on the border, are most ably rendered, and the harmonious colouring of the whole piece is noteworthy. We unfortunately have no record of the name of this very able artist, who seems to have produced most of the finer pieces of the Caffaggiolo fabrique. There is a certain affinity in the treatment and use of colours, with those pieces which we have reason to ascribe to Forli, such as the plaque No. 470; but they are earlier and more rigid in manner, and the brilliant red pigment so effectively used on the present piece, is not found on any of them, and would seem to have been hardly known at that establishment.

Mr. Robinson, writing in the Loans Catalogue of No. 5162 in that collection, a fine plateau belonging to Baron Lionel de Rothschild, ascribes it and the present piece to the same artist, and refers them to the fabrique of Faenza. A comparison with the St. George plate and other pieces will, we think, warrant our different conclusion. (See *coloured plate*.)

1715. '55.

LARGE Ewer. "*Mezzina*." In front, on a dark blue panel, are the Medici arms surmounted by the papal tiara, the keys and the dove; beneath the motto "Glovis." On one side the fleur-de-lys, on the other the cross; the rest covered with scroll foliage. A monogram below the handle. Italian (Caffaggiolo). About 1520. H. $17\frac{1}{2}$ in., diam. $13\frac{1}{4}$ in. Bought (Bernal Coll.), 60*l*.

A noble pitcher, made doubtless for the service of Leo X. One large, and four small panels, formed by foliated green strap-work, nearly cover the front and sides of the barrel; the three central ones are grounded in the characteristic dark blue, the middle being occupied with the Medici shield, the cross keys, the papal triple crown, and the yoke; on the upper small panel is the dove of the Holy Spirit, and on that below the word "Glovis," adopted by Giuliano de' Medici, when Gonfalonier of the Church. Read backwards it gives "*Si volg*," "it turns," allusive to the turn which fortune's wheel had taken in his favour. The lateral panels have, on the right, the red cross of St. George; on the left the *giglio*, the red fleur-de-lys of Florence. The large wide green handle has a raised orange band in the centre, with depressions; beneath it are the two letters of the monogram, which may read P and C. On either side a hand holds a spray of



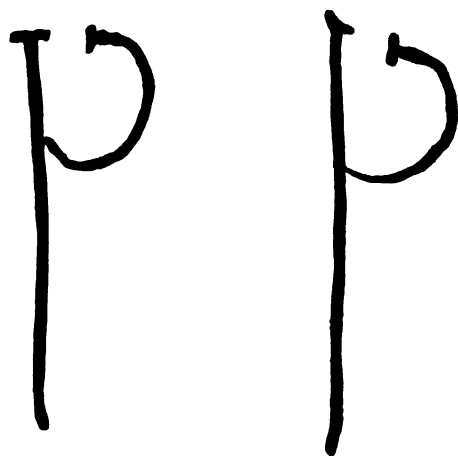
FWER.

THE ARMS AND EMBLEMS OF POPE LEO X.

Caffaggiolo, about 1520

(1715. '55.)

foliated and flowering scrolls, which cover the remainder of the piece ; the stem of this scroll work, the cross, the fleur-de-lys, and other features, are in the bright Indian red pigment, so characteristic of the wares of this fabrique. The whole has been very carefully executed, and the glaze of pure white ground (stanniferous) is of the most lustrous quality. (See *engraving*.)



1726. '55.

P LATE. "*Tagliere*." St. George, after the statue by Donatello, with landscape background, and surrounded by a border of grotesques on dark blue ground. Reverse, concentric lines of blue and orange, with the mark below. Italian (Caffaggiolo). About 1515-20. Diam. 12½ in. Bought (Bernal Coll.), 61/.

This, and No. 1717, are of the finest works of a very able but unknown artist. It is presumable that he was the director or "*maestro*" of the Caffaggiolo "*bottega*," and the initial P, which is more or less apparent in all the marks on these wares, may perchance be the first letter of his name. His style is eminently bold and vigorous, the outline decisive and true, the relief or modelling of the figures admirable, the grotesques standing out of the dark blue ground with great power.

The figure of the saint, derived from the well-known masterpiece of Donatello, which occupies a niche outside the church of Or-San

Michele at Florence, is somewhat varied in the pose and in the details. He is clad in armour, covered by a yellow mantle, which, tied over the right, covers the left shoulder and arm, falling to the ground behind the right foot. A shield of Pavoise form stands before him on the ground, supported by the left hand, and decorated with arabesques. A sword is hung at his side, and the right hand grasps a dagger. The feet are clad in yellow boots.

In the statue the tie of the mantle is more forward on the breast. There is neither sword nor hanger, nor dagger in hand. The feet are clad in mail, and the shield, flat at the top, is formed at the sides by obtuse angles uniting at the point below, and is charged with a large cross. The expression of the head also differs. The landscape consists of a rocky foreground, with the sea, islands, ships, &c., in the distance.

The grotesques, of quaint invention, differ from those of M^o. Giorgio, or of Urbino and Castel Durante, approaching more to the character of those of Faenza. A beautiful small plate, formerly belonging to the Count de Nieuwerkerke, is covered with grotesques of similar character, and probably by the same able hand. The mark at the back may be considered typical of the fabrique. (See *coloured plate*.)

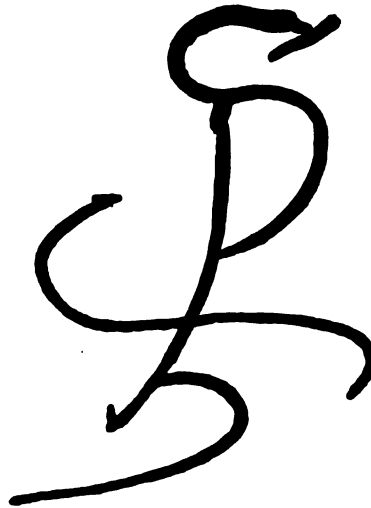




PLATE.

A MAJOLICA PAINTER IN HIS STUDIO.

Cassaggiolo, about 1515-20

(1717. '55.)

1717. '55.

PLATE. "*Tagliere*." A majolica painter in his studio, painting a plate in the presence of two personages of distinction. Reverse, concentric lines in orange and blue, and a monogram. Italian (Caffaggiolo). About 1515-20. Diam. $9\frac{1}{4}$ in. Bought (Bernal Coll.), 120*l*.

This extremely interesting piece has a certain degree of notoriety, from having been described as representing Raffaele, painting the portrait of the Fornarina on a plate, and thus the myth that Raffaele did occasionally paint on pottery was the more accredited.

The subject is however an artist (perhaps the portrait of him who painted) engaged in decorating the border of a "*tondino*," which rests upon his left knee, held by the left hand; in his right he holds the brush, in the act of continuing the border ornament, the centre remaining untouched. He is seated on a *sedia*, having a curtain suspended between two foliated standards, surmounted by vases, as a back. Brushes and colours in saucers are on a stool at his right, and on a bench or dwarf wall in front is a finished plate and an ewer. His visitors, who evidently watch his work with interest, are apparently of high station, perhaps his patrons, and members of the Medici family; they are also portraits. Seated on a stool opposite the artist they are habited in the costume of the early part of the 16th century. The lady wears a long and loose skirt, with tight-fitting low body of the same material; its colour is of a dull Indian red, edged with black round the neck, and fastened round the waist with a string of beads, which hangs in a single long cord at the front; full black, perhaps velvet, sleeves, slashed at the shoulders, and a green handkerchief over the neck complete the costume. The fair hair, confined by a black band, with jewel on the front, hangs in plaits and loosely o'er the shoulders; she holds a handkerchief in her right, and a fruit, like a pear, in her left hand. She is young and pretty.

Her companion, older than herself, is dressed in a close-fitting tunic of white, shaded with blue, and fastened over the chest with bows. A girdle or hanger is round his waist, and a loose yellow mantle falls from his left shoulder over the right knee; tight hose, black shoes, and a low red cap or *berretta* complete the dress. His light auburn hair hangs long behind. The painter, indeed, is the most *costumé* of the party. A close-fitting short green jacket, with loose sleeves, shows at the waist and the neck, an embroidered skirt; tight fitting yellow hose extending high up the thigh, are surmounted by diapered black "trucks;" black

shoes, tied over the instep, and his dark hair confined in a striped green bag or "*sachet*," is surmounted by a low red cap, similar to that of his patron; he wears an apron to protect his dress.



The general artistic merit of this painting is of a very high order; delicately fine in the details, it is admirable for breadth, and harmonious colouring. The figures stand out in clear relief from the dark blue background. They appear to be seated on the green sward, from which numerous flowers spring up. The artist has learnt from the Eastern potters the value of blue and green in juxtaposition.

This is by the same hand as No. 1726 and probably No. 6664. (See *engraving*.)

1716. '55.

PLATE. "*Tondino*." Arabesques or grotesques in white, touched with red and yellow on the border of deep blue ground, among which labels bear the letters S. P. Q. R. On a central medallion is the subject of a child falling from a tree, with landscape background. Reverse, outer border of blue scalework, spotted red, inner circle of zig-zag or flame ornament and a red central star of eight points. Italian. (Caffaggiolo?) About 1515-20. Diam. $9\frac{3}{8}$ in. Bought (Bernal Coll.), 50/.





PLATE

A CHILD FALLING. BORDER OF GROTESQUES ON BLUE.

Caffaggiolo, about 1515-20.

(1716. '55.)

This very beautiful and rare specimen is one which it is not easy to assign, partaking as it does of the characteristic of the two *fabriques*—Caffaggiolo and Faenza. The dark blue ground and the reddish orange with which the figures are touched, as also the general style of handling in the arabesques, and the liquid green used so freely in the medallion, point to Caffaggiolo. Whilst the richly decorated back is more generally found on pieces of the Faenza ware. The central medallion, most carefully executed in pale tints, contrasts remarkably with the powerful colouring of the rich border. We do not recollect a similar piece. (See engraving.)

3028. '55.

DRUG Pot. Cylindrical, with handle. A central belt of cherubs' heads on orange ground, between egg and anchor, and other mouldings outlined and shaded with dark blue. Italian. (Caffaggiolo or Siena?) About 1530. H. $8\frac{1}{2}$ in., diam. 5 in. Bought, 4*l.* 4*s.*

The richness of the glaze, the tone of blue and green, and the use of the red colour would denote Caffaggiolo as the most probable place of its production.

1269. '55.

PLATE. "*Tondino*." Blue arabesque "*a porcellan*" mixed with trophies on a white ground; in the centre an oval escutcheon of the arms of the Pazzi family in colours. Reverse, monogram and scrolls in blue. Italian (Caffaggiolo). About 1540. Diam. $9\frac{1}{2}$ in. Bought, 15*s.* 2*d.*

An ordinary example of the later ware, with the arms of a Florentine family of historical note.



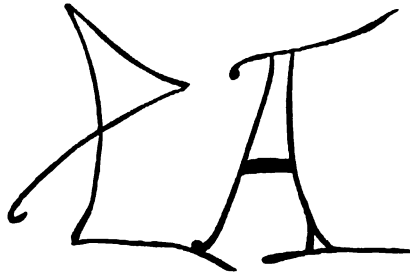
1718. '55.

EWER. "*Mezzina*." Globular. In front a medallion, grounded in yellow, enclosed in a wreath of fruit and leafage and bearing a shield of arms; azure, a pair of antlers proper, in chief two bezants charged with double stars. The sides, &c., diapered with foliated scrolls in blue; beneath the handle, which is formed as a fleur-de-lys, is the date 1541. Italian (Caffaggiolo). H. $13\frac{3}{4}$ in., diam. 10 in. Bought (Bernal Coll.), 15*l*.

Of the later period of the Caffaggiolo fabrique, when the forms of these pitchers, which seem to have been abundantly made, was more globular than at an earlier time.

4037. '56.

LARGE Jug or Ewer. "*Mezzina*." In front a shield of arms and a label dated 1544, between two large cornucopiæ springing from a mask; the rest of the surface covered with floral scroll diaper; beneath the handle a monogram. Italian (Caffaggiolo). H. $16\frac{3}{4}$ in., diam. 11 in. Bought, 12*l*.



The glaze and colours are very brilliant. The arms are those of one of the Florentine families.

The marks occurring on a jug of similar, and on one of earlier date in the writer's possession, are given in the appendix.

6656. '60.

CIRCULAR Dish. Apollo and Pan, with a shepherd, two crowned monks and a fatyr; landscape background.

Reverse, inscription and monogram. Italian (Caffaggiolo).
About 1547. Diam. $1\frac{1}{4}$ in. Bought, 2l.

The painting of this piece is very yellow in tone, a brown colour is also much used; the blue is of a cold grey, very unlike to that on the earlier pieces of the fabrique. There is much in fact that would lead to the belief that Deruta was its native place, but for the inscription and mark. This, and two others by the same hand, one of which is in the writer's collection, were sold together in London. The date on the latter piece, which fixes this, is 1547, its inscription will be seen at page 102, and by it we learn that though of the Caffaggiolo "*botega*," these pieces were painted "*in Galiano*," a small village a few miles to the north of that place, on the right of the main road. The most probable explanation of this seeming incongruity is, that the artist, visiting his family or friends, had taken work with him to do, which was afterwards fired at the fabrique, on one piece of which it pleased his fancy to record the spot where he had painted. This example may perhaps account for the occasional occurrence of names, unknown as

localities, of potteries on pieces having affinities with well known wares, and would lead to the belief that several of the places recorded as "*botegas*" may only have been the temporary residence of the painter of the piece.

The third, which has for subject the carrying off Helen from Troy, is signed like the Museum example; it now belongs to M. Dutuit, at Rome.

1501. '56.

PLATE. "*Tondino*." Border of arabesques and trophies; in the centre, a trophy with shield inscribed S.P.Q.R. in blue outline. Reverse, a monogram and concentric lines of blue on white ground. Italian (Caffaggiolo). About 1550. Diam. $9\frac{3}{4}$ in. Bought, 18s.



A piece of ordinary quality of the later period, painted in blue on white, somewhat in the style known as "*a porcelan*." The mark is noteworthy, consisting of the letter C, with a sort of *paraphe*.

321. '54.

VASE, amphora-shaped, with two sphinx handles and four masks for spouts. On either face, a shield of arms, one of Medici, the other of Medici impaling Lorraine; the rest of the surface covered with grotesques in zones, and on raised gadroons; colouring, yellow, brown, and blue on white ground. Italian. (Caffaggiolo or Florence?) About 1589-1609. H. $19\frac{1}{4}$ in., diam. $10\frac{1}{2}$ in. Bought, 12l. 13s. 4d.

Of fine form and design of ornamentation, this vase was made at a period when the art had fallen into decadence. Twenty years earlier, the same design, executed by the artists of Pesaro or Urbino, would have been very beautiful; but, though not wanting in a certain vigour, the drawing is coarse, and the colouring inharmonious and raw, a dull brown, a heavy yellow, and a cold grey blue, with some few touches of green, upon a surface of inferior whiteness. On one side is the Medici



VASE.

ARMS OF FERDINAND I.

Caffaggiolo, about 1589-1609.

(321. '54.)

"*femma*," surmounted by the ducal coronet. On the other, the same impaling those of Lorraine. It was therefore executed for Ferdinand I., Grand Duke of Tuscany, who married Christina, daughter of Charles Duke of Lorraine, in 1589, and died in 1600.

It is not improbable that this piece was executed in imitation of the fine grotesques on white ground, so well known as of Urbino, by an artist at the Caffaggiolo fabrique. The plate No. 6656 is painted in nearly similar colours, and we know was executed as early as 1547, showing that an inferior class of works was being produced at that comparatively early period at the grand ducal furnaces. Two pilgrim's bottles, Nos. 322 and 323, are of the same period, and bear the same armorial coats. (See *engraving*.)

323. '54.

PILGRIM'S Bottle. With four loop handles. The white ground is covered with grotesques, medallions, &c. in yellow-brown, blue, &c.; on one side is a large shield bearing the Medici arms; on the other, those of Lorraine; they are repeated on the neck in smaller size, and are all surmounted by the Ducal coronet. They are those of Ferdinand I., Grand Duke of Tuscany. Italian (Caffaggiolo). 1589-1609. H. 15 in., W. 12 in. Bought, 12*l.* 13*s.* 4*d.*

A similar bottle to No. 322, but less flat, and having the arms on the sides between the handles instead of on the face and back.

322. '54.

PILGRIM'S Bottle. With four loop handles. The white ground is covered with grotesques in yellow, blue brown, &c.; on one face is a shield bearing the arms of Medici; on the other, those of Lorraine, surmounted by the Ducal coronet. They are those of Ferdinand I., Grand Duke of Tuscany. Italian (Caffaggiolo). 1589-1609. H. 15 $\frac{3}{4}$ in., W. 12 in. Bought, 12*l.* 13*s.* 4*d.*

Bearing the same arms and of the same date and fabrique as the vase No. 321, and the pilgrim's bottle No. 323.

The reader is referred to the notice upon the former of those pieces.

2412. '56.

EWER. "*Mesciroba*." Oviform. Decorated with foliated scrolls, festoons of drapery, cherubs' heads, and a mitre; guilloche and leafage mouldings in colours on the white ground, and with masks in relief under the spout and handle, and a mitre. Italian. (Florence?) About 1580. H. $10\frac{1}{4}$ in., diam. $6\frac{1}{2}$ in. Bought, 4*l*.

The companion to No. 2411.

2411. '56.

EWER. "*Mesciroba*." Oviform. Decorated with foliated scrolls, festoons of drapery, cherubs' heads, guilloche and leafage mouldings in colours on the white ground, and with masks in relief under the spout and handle. Italian. (Florence?) About 1580. H. $10\frac{1}{4}$ in., diam. $6\frac{1}{2}$ in. Bought, 4*l*.

The companion ewer to No. 2412, which has a mitre on the front.



SIENA.



ELL-NIGH all the history we have of the early artistic pottery of Siena may be read upon the specimens of her produce, preserved in our museums and private collections. A considerable number of pieces, evidently the work of one able hand, have been variously assigned to the furnaces of Faenza, of Pesaro, and of Caffaggiolo; to the first from a general similarity in the character of their design, but on a more distinct knowledge of the former existence, and of the works produced at the fabrique of Caffaggiolo, their manifest affinity led to an assumption of the same origin. On the other hand, the initials I. P., occurring in large characters on the reverse of some of the pieces, were presumed to be those of the words "In Pesaro," and led to a confusion of them, with others really painted at the Lanfranchi works at Pesaro, and marked with the same initials, but in a smaller form, standing for the signature of the artist, "*jiacomo pinfit*"¹ These last, then unknown to collectors, were cited by Passeri,² who was supposed to refer to the far more beautiful works now under consideration.

The acquisition of a pavement of tiles from the Petrucci Palace at Siena, dated 1509, and the knowledge of the existence of others of a similar stamp in the church of San Francesco in that city, the style of handling, as well as the design and colouring upon which, agreed closely with these plates; a fine dish in the British Museum also in the same manner, and on which occurs one of the same coats of arms as those upon the pavement that of the Petrucci; and the further acquisition

¹ See the notice on the works of the Lanfranchi fabrique at Pesaro, p. 155.

² *Istoria delle pitture in Majolica fatte in Pesaro*.—Ed. 1857, p. 33.

of a small plate, the painting of which in blue camaïeu is assuredly in the manner of the finer examples above referred to, and which is signed on the reverse "*fata i Siena da m° benedetto*;" form together a chain of evidence conclusive as to the existence of this fabrique, and the origin of the various pieces in question.

The connection of these several examples will be more minutely traced in their separate description, this museum possessing the more important specimens of this master's work; we need only, therefore, generally observe, that they are worthy of being ranked among the most excellent productions of the potter's skill in Italy during the earlier years of the 16th century, and that in respect of their technical characteristics, and the tone and manner of their colouring and design, they are more nearly allied to the productions of the Caffaggiolo furnaces, and derived in all probability inspiration therefrom.

Passeri, at chapter x. p. 37, quotes a notarial deed, dated 6th July 1462, by the notary Sepolcro Sepolcri, by which a partnership was formed between Ventura di Mastro Simone da Siena, di Casa Piccolomini, and Matteo de Ranieri da Cagli, for the purpose of enlarging business premises, and developing a pottery at Pefaro. Passeri suggests that this may have been the means of introducing the use of the tin enamel, which he believed to have come from Tuscany.

Some examples of the choice wares of M^o. Benedetto were exhibited at the Loans Exhibition, and are described in that catalogue. Mr. Bale, Mr. Octavius Morgan, and Mr. Coope possess examples, and a plaque which belonged to Mr. Morland has since changed hands.

One of the finest specimens of this master belongs to Mr. Henderson; the central subject is that of Mutius Scævola before Porfenna, it is painted with great care, and is surrounded by a border of grotesques on orange ground. On the reverse is the mark No. 1.

A tazza belonging to the Baron Dejean, of Paris, painted with white grotesques on a black ground, has the mark No. 2; the nature of the grounding would seem to point to a Sieneſe origin, but we do not know the piece.

The grotesques upon the border of the large dish in the British Museum are also painted upon a black ground, an unusual style which also occurs on some of the tiles of the Petrucci pavement, and is we believe almost peculiar to this *bottega*.

We lose sight of the Sieneſe pottery for two centuries when it again appears, under the then best ceramic painter in Italy, Ferdinando Maria Campani, who is said, but we do not know on what exact authority, to have worked also at Castelli and at San Quirico. A piece signed by him is in this collection, and we give the fac-simile of his

signature upon another in the British Museum (Mark No. 2). His subjects, as in this instance, were frequently taken from the "Bible Series" of Raffaello, as rendered by Marc Antonio's engravings, and from the works of the Caracci.

Bar. Terchi Romano also worked at Siena, and a piece in the Chamber of Arts at Berlin is said to be signed "*Terenzio Romano Siena, 1727.*" We suspect that this inscription has been wrongly read, as has been the case with that on the plaque in this Museum, which is ascribed to the fabrique of San Quirico, and is clearly signed "Bar. Terchi Romano," although misquoted as "Bar. *Terege.*"

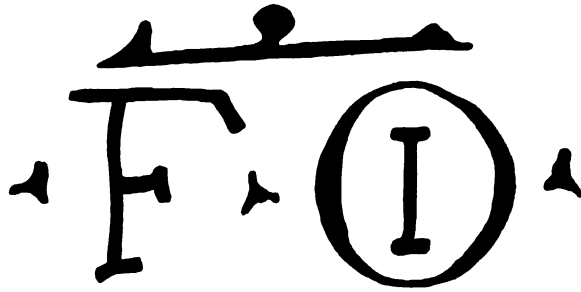
Mr. Chaffers ascribes a piece marked with a monogram composed of the letters F and C, to Ferdinando Campani; we do not know the specimen, but from his description it does not at all agree with the style of that clever painter.

Some extremely well executed tiles, plates, &c., copied and adapted from the old, have been produced within the last few years at Siena, under the superintendence of Signor Pepi, a druggist, opposite the Prefecture.

We have occasionally met with some of these, scratched and chipped by other *artists* to suit the modern-antique market.

MARKS ON PIECES IN OTHER COLLECTIONS.

No. 1. On the reverse of a plate, subject Mutius Scævola ; grotesque border on orange ground. (Henderfon Collection.)



No. 2. On a plate ; subject the creation of the stars, after Raffaële ; in the British Museum.

Ferdinando Maria Campani Senese dipinse 1733



CATALOGUE.

Siena.

1569. '55.



RUG Pot, cylindrical. "*Albarelo.*" The lower portion grounded in orange, and covered with grotesques, masks, cornucopiæ, &c., outlined and shaded with blue, touched with yellow and green; on two labels is the date 1501; on the upper part, grounded white, are three rosettes, and a label inscribed *henalbo*; the shoulder and base chequered blue and white. Italian (Siena). H. 10½ in., diam. 6 in. Bought, 3*l.* 4*s.* (See *vignette.*)



4915 to 5386. '57.

FLOOR Tiles. 472 in number; painted with shields of arms, grotesques, &c. (From the Petrucci Palace at Siena.) Italian (Siena). Dated 1509. Sizes various, from $5\frac{1}{4}$ in. by $5\frac{1}{4}$ in. to $5\frac{3}{8}$ by 8 in. Bought, 115*l*.

This fine pavement is formed of square and pentagonal tiles, each of which is bordered by an egg-and-anchor or leaf moulding, and centred with shields of arms (on some of which those of the Piccolomini family are quartered), arabesques, trophies, masks, &c. on black, yellow, and orange ground; these masks are precisely similar in character to those painted on the borders of plates inscribed I. P. on the reverse, and the work generally agrees with the manner of their author. The border is particularly beautiful, consisting of grotesques, sphinxes, children, griffons, &c., painted in tints on a black ground, a mode of colouring which seems characteristic of this fabrique. A dish in the British Museum, with central subject of Pan and Satyrs, has a border similarly grounded, and is probably by the same hand; upon it occurs one of the shields of arms to be seen on this pavement, viz. that of the Petrucci.

1659 to 1661. '56.

FLOOR Tiles (three). Shields of arms and grotesques on black and yellow ground. Italian (Siena). (Portion of a pavement from the Petrucci Palace, Siena.) Dated 1509. Square, W. $5\frac{1}{4}$ in. Bought, 3*l*. 10*s*.

11. '67.

PLATE. "*Tondino*." Border of grotesques, edged with bead ornament on orange ground; in the centre, a figure of St. James (the Great) in a landscape, bordered by a moulding, and a white belt inscribed · s · IACOBVS · M · and with sprays "*bianco sopra bianco*." Reverse, scale-work border in orange, spotted blue, the letters I · P · in the centre, bordered



JK

H. 177

Christ in the Garden of Gethsemane

Part of Gethsemane

Christ in the Garden of Gethsemane

(1000)

by a moulding. Italian (Siena). About 1510. Diam. 10 $\frac{5}{8}$ in.
Bought (Marryat Coll.), 27*l*.



This plate is one of the gems of the collection, and shews to what a high degree of artifice and of technical excellence, with comparatively speaking coarse materials and appliances, the Italian potters of the latter end of the 15th and beginning of the 16th centuries arrived. It was the culminating period of renaissant art in Italy, and the influence of the great painters and sculptors of the time was pulsating through every branch of ornamental handiwork. Full of the richest colour, yet harmoniously toned and mellowed, the effect of the whole piece is very pleasing, while the largeness of treatment, and at the same time the accuracy of the ornamental details, are truly admirable. We have in fact all the qualities found in the illuminated miniatures of the period, as far as the limited number of pigments applicable to enamel painting on earthenware, would permit. The saint¹ is clad in a loose tunic of purple colour edged with yellow, a mantle of white shaded with blue falls over his left shoulder, and is gathered in folds round the lower part of his body by the left hand; with the right, he grasps a clasped volume coloured yellow. Sandals are on his feet, and his long hair falling in ringlets over the back, and like the beard coloured orange, is surmounted by the nimbus of bright yellow. He is walking in a landscape, with a rude stone-built and thatched erection on his left; tall spare trees, very characteristic of the artist, shrubs, &c. are delicately sketched in blue heightened with yellow. The grotesques, among which pyramidal foliated marks are conspicuous, are cleverly rendered and relieved upon the rich orange ground. The

¹ The figure is that of St. James the Great, the Patron Saint of Spain, although the usual attributes, the scallop and pilgrim's staff, are not represented.

beautiful "*amatoria*," Plate No. 1792, is ascribable to the same period of this able artist's career. This plate would appear to have been one of a service probably made for some church dignitary, as all that are known are painted with subjects of religious character. The Bernal Collection contained two: that with the figure of St. Bartholomew is in the British Museum; the other, the subject of which is the Magdalen praying, is now in the possession of Mr. Bale. Two others were in the Marryat Collection, of which the present piece is one, the other represented Santa Lucia.

Although not so carefully executed, the religious subjects on the pieces Nos. 1785 and 7537, and the similarity in the colour and ornamentation of the borders, might suggest their having formed part of the same service.

The initials I. P., which at the suggestion of Passeri were generally misinterpreted as "in Pefaro," in the case of these plates, have no allusion whatever to that fabrique; in fact, it is highly probable that Passeri never saw one of this service; but, in ascribing pieces, having those same initials to the Pefaro artists, he was perfectly correct, as is proved by a plate in the Bologna Museum, inscribed at the back with a description of the subject, and as having been made at the Lanfranco fabrique of Pefaro by "*Jacomo pinsur*." The initials of this *Jacomo Pittore* at once supply the letters, seen doubtless upon some other piece and quoted by Passeri, whose statement has been misapplied by subsequent critics to the initialled pieces under consideration (*vide* Pefaro). These larger initials are not, we believe, those of the painter of these plates, as we find, on one of his workmanship in the possession of Mr. Henderson, the letters F. O. I. equally distinct; we believe rather that they were those of the owners.

A comparison of this specimen with the drug pot, dated 1561 (No. 1569), and the pavement tiles (Nos. 4915-5386), as also with the small *a porcelan* plate, No. 4487, and all with each other, leads to the belief that Maestro Benedetto, of Siena, was the producer of all these pieces, and, as in the case of Maestro Jeronimo, of Forlì, was the head of an establishment at which works of high artistic excellence were painted. (See *coloured plate*.)

1785. '55.

CIRCULAR Dish. "*Bacile*." Bowl-shaped. In the centre, Abraham about to sacrifice Isaac; inner border of white "*bianco sopra bianco*," and wide outer rim of

grotesque masks, cornucopiæ, &c., on deep orange ground. Reverse, partly covered with white enamel. Italian (Siena). About 1510. Diam. $14\frac{3}{4}$ in. Bought (Bernal Coll.), 21/.

Although perhaps an earlier and less highly finished example, we are inclined to ascribe this dish to the artist who on some of his choicer works signs with the large letters I. P. (on No. 11), and to whom we attribute Nos. 7537 and 1792. This piece is another instance of the economy observed in the use of the white enamel, which is only run sparingly over a portion of the back, leaving the remainder of the unvarnished coarse earth.

7537. '61.

S MALL Bowl. "*Bacinetto*." In the centre, a figure of S. Sebastian bound to a tree, landscape distance; border of grotesques in blue on orange ground, edged with bead-and-button ornament. Reverse, scale border in orange, dotted with blue; centre, an orange star ornament with blue arrow heads between the eight points. Italian (Siena). About 1510-20. Diam. 8 in. Bought, 15/.

Though not so highly and carefully elaborated as No. 11 (the signed piece) this beautiful little cup or basin is painted with great art; the figure of the saint is delicately and admirably expressed, and the rich colour of the border relieved by the grotesques is pleasing; the quality of glaze, and the thinness and general fashion of the piece are of a high order. It was purchased from the Uzielli Collection.

4380. '57.

P LATEAU. Raised centre, surrounded by sunk radiating flutings; in the medallion, a figure of the infant S. John; border, rich interlaced cord ornament. Italian (Siena?). About 1510. Diam. $16\frac{1}{2}$ in. Bought, 5/.

1792. '55.

PLATE. "*Tondino*." In the centre, Cupid riding on a snail and playing a pipe; white inner border of "*bianco sopra bianco*," with edgings of egg-and-tongue and billet moulding, and an outer of grotesques on orange ground, with four medallions. These severally bear a phoenix, and a pelican, on blue; a purple heart, pierced with arrows; and another bound with a motto riband, "Amore," on yellow ground. Reverse, foliation, scrolls, &c. in orange and blue. Italian (Siena). About 1510. Diam. 8 in. Bought (Bernal Coll.), 21/.

A *coppa amatoria* of the greatest elegance, and painted in the best manner of the artist, who signs with I. P. (No. 11). The decorations are exquisitely finished, having at the same time boldness and vigour. The central medallion is elaborated with the greatest care, and the colours are of the richest; indeed, in all respects it will bear comparison with the finest porcelain. It would be difficult to devise a more elegant artistic love-token. (See *vignette*.)



4487. '58.

PLATE. "*Tagliere*." On the white ground is a central subject painted in blue; an old man seated, contemplating a skull held in his right hand; surrounded by an inner border of interlacings in white and blue "*tirata*," connected

by four ornaments, with an outer one of foliated scroll work, all in blue "*a porcelan.*" Reverse, a circle of scroll foliage, and a central label inscribed "*Fata i Siena da M^o Benedetto.*" Italian (Siena). About 1510-20. Diam. $9\frac{1}{2}$ in. Bought, 101.



This highly artistic piece is very interesting as proving the existence at Siena of a *botega*, at which at least one artist of great excellence must have worked; that this artist was M^o. Benedetto, the head of the pottery, is also very probable, and if so, the painting of this piece was by his hand.

The drawing of the central figure, which probably represents one of the Hermits of the Desert, is masterly, and finished with the greatest care; it is executed in a blue, of rather low tone, and heightened with touches of white, laid on with great nicety; the trunk of a tree is behind him, and beyond is a desert landscape, with one small tree delicately outlined in the manner of the artist who signs I. P., for further remarks upon whom the reader is referred to No. 11, and to the notice on this fabrique. (See *vignette*.)



3031. '55.

PLATE. "*Tondino*." The Centaur Nessus carrying off Dejanira; outlined and shaded in dull blue; border of grotesques on orange ground. Reverse, partly glazed. Italian (Siena). About 1500-1520. Diam. 11 $\frac{1}{4}$ in. Bought, 4*l*.

A somewhat earlier and coarser piece of the same general style of design, and with the same colouring as those by the artist who signs I. P., and probably produced at the same pottery by an inferior hand.

1737. '55.

PLATE. "*Tondino*." Border of trophies in blue, on orange ground; in the centre, a female figure with an unicorn, probably Santa Justina. Reverse, petals in blue dashed with orange. Italian (Siena). About 1520. Diam. 9 $\frac{1}{4}$ in. Bought (Bernal Coll.), 23*l*. 10*s*.

Of the same fabrique and probably by the same hand as No. 7230. and others of similar character.

Santa Justina of Antioch was one of the patron saints of Piacenza; she is rarely represented.

7230. '60.

TAZZA or "*Scodella*," with impressed hollows at the sides. On a central medallion of dark orange, mailed knights are fighting for a prisoner; grotesques and trophies on a blue inner, and on an orange outer border. Reverse, gadroon mouldings, &c. in blue and orange, with central foliated ornament. Italian (Siena). About 1520. Diam. 11 in. Bought, 65*l*.

A beautiful and rare piece, but somewhat overloaded with decoration. The drawing of the central subject, which is executed in dark neutral tint on a deep brownish orange ground, is weak, and a certain feebleness is shown in the arrangement and execution of the grotesques; perhaps a less careful work of M^o. Benedetto, or by a pupil.

1267. '55.

SMALL Drug Pot. Cylindrical. Diapered with orange and blue leafage, mouldings, and folded ribbon ornament in orange and white, outlined in blue. Italian (Siena or Faenza). About 1520-30. H. $5\frac{1}{8}$ in., diam. $3\frac{1}{4}$ in.

Pieces of the 18th Century.

6667. '60.



PLATE. Enamelled earthenware. Vintage subject. Italian (Siena). Signed and dated "Ferdinando Ma. Campani, 1747." Diam. 13 in. Bought, 2/ 3s.

Ferdinando Maria Campanio, or as he sometimes signed his name Campani, was called the Raffaello of ceramic painting in the first half of the last century. By some it has been thought that he worked at Naples, and also at San Quirico, but there is no doubt that the majority of his works were executed at Siena, from whence he dates the only known pieces which he has signed. His drawing is more vigorous and correct than that of any other of the painters on pottery at that period; not so delicate and highly wrought, as that of the Grue, but more masculine. His colouring was very inferior to that of the earlier ceramists, having a cold and grey tone in the landscape; the flesh is modelled and shaded with a yellow brown, and a deep manganese purple is used upon the stems of trees, the foreground, &c. Nevertheless some of his more careful works have great merit. In the British Museum is a plate signed by him and dated 1733, and Mr. Dennistoun¹ mentions a plaque also signed, and with the date 1736.

¹ Dukes of Urbino. Vol. 3.

1667. '56.

Plate. Nymphs grooming Pegafus, from an antique painting engraved in Bartoli. Italian (Siena). By F. M. Campani. Early 18th century. Diam. $10\frac{1}{4}$ in. Bought, 1*l.* 13*s.*

1665. '56.

Plate. Galatea, after A. Caracci. Italian (Siena). By F. M. Campani. Early 18th century. Diam. $9\frac{3}{4}$ in. Bought, 1*l.* 11*s.* 6*d.*

1666. '56.

Plate. Dance of the Graces, after an antique painting engraved in Bartoli. Italian (Siena). By F. M. Campani. Early 18th century. Diam. $10\frac{1}{4}$ in. Bought, 1*l.* 8*s.*

1342. '45.

Plate. Mercury and Paris, after A. Caracci. Italian (Siena). By F. M. Campani. 18th century. Diam. 13 in. Bought.

3037. '55.

Plateau. Woman with two peacocks, a rabbit, parrot, &c.; in the background, rustic buildings, a palace, &c. Italian (Siena). By F. M. Campani. About 1740. Diam. 15 in. Bought, 2*l.* 10*s.*

6670. '60.

Plaque, square. The Temptation, after Raffaele. Italian (Siena). By F. M. Campani. About 1740. H. $8\frac{1}{4}$ in., W. 10 in. Bought, 15*s.*

1018. '53.

PLATE. Children with sheep in a landscape. Italian (Siena). By F. M. Campani. 18th century. Diam. $9\frac{1}{4}$ in. Bought, 1*l.* 5*s.*

1664. '56.

PLATE. Juno soliciting Æolus to let loose the winds. Italian (Siena). By F. M. Campani. 18th century. Diam. $9\frac{3}{4}$ in. Bought, 1*l.* 8*s.*

1343. '45.

COVER to a Vase or Cistern. Joseph in Egypt, after Raffaele. Italian (Siena). 18th century. Diam. $13\frac{1}{4}$ in. Bought.

589. '46.

WINE Cooler, or Ice Pail. "*Rinfrescatojo*." On an upper glazed belt, cupids playing at various games, landscape back-ground; with two lion's-mask and ring handles; these, and a lower belt of raised gadroons are unglazed and gilded. Italian (Siena). About 1730. H. $9\frac{1}{2}$ in., diam. 8 in. Bought.

590. '46.

WINE Cooler, or Ice Pail. Cupids playing at various games; landscape background. Italian (Siena). About 1730. H. $9\frac{1}{2}$ in., diam. 8 in. Bought.

The companion piece to No. 589.



MONTE LUPO.



HIS small town, nestling under its "Rocca" on the southern bank of the river, at the opening of the Val d' Arno inferiore, is on the road from Florence, and near to Empoli.

Its pottery is distinguished, or we should rather say, notorious, for having produced the ugliest and most inferior painted pieces that bear the signature of their maker and the place where they were made.

But a ware of a different kind, formed of a red clay, and glazed with a rich treacle-brown or black glaze, the forms of the pieces being sometimes extremely elegant, has been also assigned to this locality. Some of them are enriched with gilding, and with subjects painted in oil colours, not by a ceramic artist. We are informed, however, by Signor Giuseppe Raffaelli,¹ that wares of this description were made at Castel Durante, and that a fine example of them, with portraits of a Count Maldini and his wife, is preserved in the Library at Urbania. He describes these as made of a red earth, covered with an intensely black glaze, on which the oil painting and gilding was executed. It is nevertheless probable that Montelupo produced a similar ware, and pieces occur, ornamented with reliefs and with raised work, *engobé*, with a white or yellow clay on the brown ground, by the process known as *pâte sur pâte*. Certain pieces marbled on the surface to imitate tortoiseshell, agate, &c., are ascribed to this pottery, but we know from Piccolpasso that black and white wares of that kind were made at Castel Durante.

¹ Memorie delle Majoliche Durantine. Fermo. 1846. Page 86.

A dish in the Hôtel Cluny at Paris, painted with the subject of the rape of Helen, somewhat in the manner of the Urbino wares, is inscribed at the back,

*"Vrate délina
"fate in Monte."*



It is, we think, more likely to have been the production of Monte Lupo than of Monte Feltro, to which it has been ascribed.

At Sèvres is a tazza, with ill painted subject on white ground, and inscribed,—

*"Dipinta Giovinale Tereni
"da Montelupo."*

M. Jacquemart¹ gives a mark as occurring on a piece of the brown varnished ware, consisting of the letter L, followed by what is probably intended to represent a wolf's brush. The only other recorded marks are on pieces in this Museum.

¹ Merveilles de la Céramique, vol. ii. p. 141.



CATALOGUE.

Monte Lupo.

4695. '58.



PLATEAU or Salver, circular. In the centre, a battle subject, surrounded by a border of flowers and birds painted in oil, and with ornaments in oil gilding on the black glaze. Italian (Monte Lupo?). 17th century. Diam. 18 in. Bought, 5*l*.

By the same artist as the ewer which belongs to it, and as the small cup, No. 2470. We are disposed to think that these pieces were the work of some amateur, and not the production of a regular fabrique; similar pieces occasionally occur in collections, but not commonly, and as far as we can recollect all have the appearance of the same origin. Signor Raffaelli tells us that pieces similarly decorated were made at Castel Durante, and these may be of the number; it is manifest that the after enrichment of oil painting and gilding might have been added at any place or time, and need not be in any way connected with the original manufacture of the ware. The earth or body is of a bright red colour, and the glaze of treacle black, and very brilliant.

4694. '58.

EWER, oviform, with shaped lip and handle. Black glaze, painted in oil with a large medallion containing an equestrian figure of a warrior in battle, the remainder of the surface with flowers, the mouldings, &c. picked out with oil gilding. Italian (Monte Lupo?). 17th century. H. 12½ in., diam. 5¾ in. Bought, 5*l*.

The form of this piece is elegant, and the painting of the medallion subject vigorously executed; it is evidently by the same hand as the plateau No. 4695, to which it belongs, and the small cup No. 2470.

2470. '56.

CUP. Two-handled, brown glaze, scalloped border; female portrait head painted in oil within the bowl, and edged with oil gilding. Italian. (Monte Lupo?) 17th century. H. $1\frac{1}{2}$ in., W. $5\frac{3}{4}$ in. Bought, 1*l.* 4*s.*

By the same hand as the plateau and ewer Nos. 4694-5.

94. '65.

JUG. The lip trefoil-shaped, the body moulded with a basket-work pattern and an escutcheon in front; black glaze. Italian. (Monte Lupo?) First half of 17th century. H. 7 in., W. $5\frac{1}{2}$ in. Bought, 1*l.*

Of the same manufacture as No. 4695, &c., but without the enrichment of oil painting and gilding.

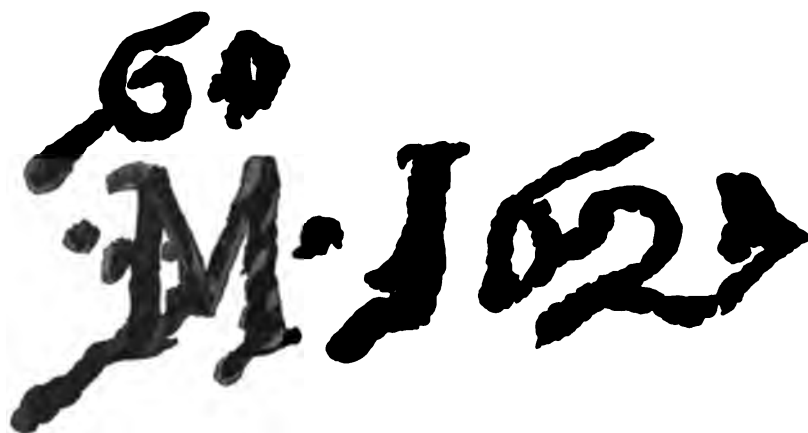
1674. '55.

TAZZA Plate. "*Fruttiera*." Fluted. Green enamel in imitation of malachite. Italian. (Monte Lupo?) 16th to 17th century. Diam. $12\frac{1}{2}$ in. Bought (Bernal Coll.), 4*l.* 4*s.*

We have at present no means of assigning these wares to any known fabrique; they are generally well formed and glazed, the marbling executed with skill, and altogether creditable examples of the potter's art. The clay is generally of a red colour, and the pieces somewhat thick and heavy.

4359. '57.

PLATEAU, circular. A castle on the raised centre, which is surrounded by sunk radiating flutings, coarsely picked out in colours and filled in with flowers. Reverse, marked and dated 1627. Italian (Monte Lupo). Diam. $18\frac{1}{2}$ in. Bought, 2*l.* 12*s.* 6*d.*



192. '55.

PLATEAU, circular. Raised centre, with coat of arms, from which radiate flutings filled in with grotesques, fleurs-de-lis, &c., in yellow, green, and blue, inscribed "DIACINTO MONTI DI MONTE LUPO." Reverse, dated "16th April 1663." Italian. Diam. $17\frac{1}{2}$ in. Bought, 6/.

Another signed specimen of the low art of this fabrique.

ADI IGDIAP
RIG EIGGZ
DIACINTO
MONTI DI
MONTE LUPO

4385. '57.

PLATE. "*Scodella*." The attack of a fortrefs. Coarsely painted in manganese and green on yellow ground. Reverse, obscure monogram, and date 1632. Italian (Monte Lupo). Diam. $12\frac{1}{2}$ in. Bought, 1*l.* 10*s.*

The monogram is too much blurred to be definable. It fixes the date of a vast number of similar pieces ascribed to this manufactory.

4388. '57.

PLATE. "*Scodella*." Rudely painted with a large figure of a musqueteer. Italian (Monte Lupo). About 1640. Diam. $12\frac{1}{4}$ in. Bought, 7*s.*

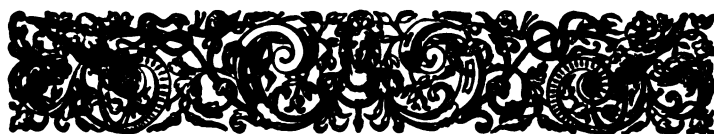
6668. '60.

TAZZA. "*Fruttiera*." Rudely painted with three standing figures of cavaliers. Reverse, inscribed and dated "Raffaello Girolamo fecit Mte. Lpo. 1639." Italian (Monte Lupo). Diam. 11 in. Bought, 2*l.* 4*s.*

The signature and date alone render this coarse piece interesting, as showing the locality of produce of a large quantity of equally inferior ware, and the extreme of decadence to which it had fallen. We are, however, inclined to the opinion that the Montelupo fabrique was one of a very inferior rank.

**RAFAELLO
GIROLAMO
FECIT**

**TE PO.
M: L:**
1639



PISA.



HERE can be little doubt that potteries existed in the neighbourhood of this important commercial city, and it is more than probable that the painted and incised *bacini*, which are encrusted into her church towers and façades, are mostly of local manufacture during the 12th, 13th, and 14th centuries. On this subject we must refer the reader to the introductory chapter, and to the remarks on Persian and Hispano-Moresque wares. Among the latter, references will be found to two writers who stated that a commerce existed between Valencia and Pisa, from whence faïence was imported into Spain in exchange for the wares of that country. It does not however follow, that this faïence was entirely of Pisan production, although exported thence; but it is not improbable that a considerable quantity was made there for exportation.

Antonio Beuter,¹ praising the wares of Spain, says that they are equal in beauty to those of Pisa and other places. This was about 1550. Early in the next century Escolano says, speaking of the wares of Manises, "that in exchange for the faïences that Italy sends us from " Pisa, we export to that country cargoes of that of Manises." ²

In the collection of Baron Alphonse de Rothschild, of Paris, is a large and well formed vase, with serpent handles, under which the name PISA is inscribed on tablets. It is much in the manner of the later Urbino wares, having grotesques on a white ground, but more nearly approaching those examples in this Museum, having the arms of the Medici, and which we ascribe to Caffaggiolo or Florence. (Nos. 321-323. '54.)

It has been suggested that this vase may be of the Pesaro fabrique, and that the word upon it was merely a variation in spelling the first

¹ Ant. Beuter, "Cronica," cap. viii. pp. 84, 85.

Escolano, "Historia, &c. de Valencia." Folio. Valencia, 1610.

half of the name *Pisara*; but we see no reason for accepting such an explanation, or that Pisa should be denied the small honour of having produced this example, the only one inscribed with her name.

The Museum does not possess specimens that can be assigned to this fabrique, with the exception of the two small plates, from the tower of one of her churches, which are classed among the Sgraffati wares. (Nos. 14, 15. '71.)

ASCIANO.



QUOTING from Brongniart, who refers to a passage in the life of Luca della Robbia, in which it is stated that he found at that place a pottery with good furnaces, which enabled him to complete on the spot a large altar piece which he was making for the church of the *Minori Conventuali*, M. Jacquemart thinks it probable that such as pottery must have left some examples of its produce; but it by no means follows that they were other than ordinary *terraglia*.



JACQUEMART¹ records a mark occurring upon a spice box, which he suggests may be from some unrecorded Tuscan pottery. The words PEPE . SALES . ' I . SPEZIO . IZVCHER denote the receptacles for those several condiments, while places to hold two cruets are inscribed OLIO and ACETO. The general character of the piece would point to the earlier half of the sixteenth century, while at the back, and on either side of the handle, is the mark which denotes that it was made for the service of a Grand Duke of Tuscany. It consists of the grandducal crown, encircling two palms and a branch of laurel. These were the emblems of Cosmo de' Medici, son of Giovanni, who was created Grand Duke by the Pope in 1569. The piece is white like some others of similar character, having slight ornamentation in pale blue and yellow. The mark is copied by Mr. Chaffers at page 146 of the last edition (1870) of his "Marks and Monograms."

¹ Merveilles de la Céramique, 2^e p^{te}. p. 141.



DUCHY OF URBINO.

PESARO.



HERE can be very little doubt that a manufactory of glazed earthenware existed at Pesaro, or in its immediate outskirts, from a very early period, and that it probably succeeded to the works established there in Roman times, the remains of which have occasionally been brought to light; but with the exception of the recorded names of certain potters, occurring in deeds and records which are preserved among the public archives of the city, we are uninformed, and unable to recognize the produce of these potteries, or to know their characteristics.

Anterior to 1540 we have no signed and dated example, and should therefore be reduced to the position of entire ignorance as to their previous productions, but for the work of the indefatigable archæologist Giambattista Passeri. Born in 1694 at Farnese in the Campagna di Roma, where his father, of a patrician family of Pesaro practised as a physician, and educated at Rome, he subsequently settled in his parental city and published his "*Istoria delle pitture in Majolica fatte in Pesaro e in luoghi circonvicini*," in 1758. To him we are indebted for the notice of the potters above alluded to, and in his work he gives us an account of the mode pursued in the manufacture, much of which however he appears to have derived from the earlier MSS. of Piccolpasso. He tells us that the large early bacile enriched with a *madreperla* lustre, and which he exactly describes in his seventh chapter, p. 25, were the produce of Pesaro; and in corroboration he states that many of them are painted with the coats of arms and portraits of the members of noble Pesarese

families, instancing one with the arms of the "Bergnana" family then preserved in the Casa Olivieri. It has been objected to Passeri's statement that he was probably influenced in his writing by that local partiality, wrongly deemed patriotic, in favour of the native city of his family, and that he ascribed to her furnaces what may in equal likelihood have been produced at Gubbio or Diruta; the discovery of a few pieces of lustred ware, marked as the produce of the latter *Castello* in the middle of the 16th century, was hailed by several critics as conclusive evidence against Passeri's assertion.

It appears to the writer that such evidence is equally unsatisfactory, inasmuch as the works in question were produced some century and a half anterior to the earliest dated piece of Diruta ware. Passeri wrote in the middle of the last century, when the art was no longer in existence and its specimens only preserved in the cabinets of the curious; but he was a man of erudition and research and probably had means of obtaining local information with which we are unacquainted; we think therefore that as his statements have not yet been met by proofs of their incorrectness, or by counter-statements of greater weight, we are bound to accept them until additional light be thrown upon the subject. He tells us that remains of antique furnaces and ruins of a vase shop of classic times, with fragments of red and black wares and lamps marked with the letter G, were found in the locality known as the "Gabbice," where the Lanfranchi works were afterwards established in the 16th century, and where the earth is of fine quality. Upon the latter subject he quotes from Piccolpasso, who states that the Pesaro potter's earth was even sent to Venice. He traces its use in the time of the Goths, and states that it again revived under the government of the Malatesta, and that soon after a mode of adorning the churches was adopted by the insertion of discs or "*bacini*" of earthenware at first simply glazed with the oxide of lead, but that coloured ones were subsequently used. He says that in his time the churches of S. Agostino, the Duomo and S. Francesco were so ornamented,¹ and he also refers to a tomb at Bologna opposite S. Domenico, of about the year 1100, as being decorated with glazed tiles. Referring to the town archives, relative to the trades of "Figoli," "Vasai," and Boccalari," he finds that on 12th Feb. 1396, one "Pedrinus Joannis a Boccalibus" of Forlì is recorded as then living at Pesaro.

The wares then produced were made by covering the crude baked clay with a slip or *engobe* of white earth, the "*terra di San Giovanni*"

¹ See historical notice, and a paper by the writer published in the *Archæologia*, vol. XLII. p. 379.

from Siena, or with that of Verona, and glazing it with "*marzacotto*," a mixture of oxide of lead, sand and potash. The colours used were yellow, green, manganese black, and cobalt blue (from the "*zaffara*" of the Levant).

During the government of the Sforza, the manufacture greatly developed and was protected, for on 1st April 1486 a decree was made prohibiting the introduction of earthenwares for sale from other parts, except the jars for oil and water (ch. 6.)¹ This was confirmed in 1508. In 1510 a document enumerates "*Maiolica*" as one of

¹ The original of this edict is still preserved at Pesaro; it is in Latin and may be thus rendered: "Be it enacted, that whereas our illustrious Lady Camilla and most illustrious Signor Giovanni Sforza d' Arragona, Count of Pesaro, are desirous to benefit the city of Pesaro and to favour the citizens in all just demands: And whereas the art of vase-making was formerly practised in the said city and carried to greater perfection than in any other part of Italy, and is still extensively manufactured at Pesaro, attracting the admiration of all Italy and other countries: By command of these most illustrious potentates, it is forbidden both to citizens and foreigners (be their station what it may) to import any earthen vessels whatsoever, whether for ornament or otherwise, manufactured beyond the city and territory of Pesaro, with the exception of oil and water jars; and that a fine of ten livres of Bologna be imposed for every infraction of this law besides the forfeiture of all or any such foreign made ware," &c. &c. Giovanni Sforza was an illegitimate son of Constanzo Sforza, who had no issue by his wife Camilla. He succeeded to his father in 1483 through the intervention of Pope Sixtus IV., on condition of paying an annual tribute of 750 crowns to the papal see. His father's widow Camilla was generous enough to receive him as her own son, and used her influence with his subjects to induce them to acknowledge him as their sovereign. As soon as he attained maturity he repaid this lady's kindness by depriving her of all authority and banishing her from Pesaro. He married Lucrezia Borgia, daughter of Pope Alexander VI., and was soon afterwards driven from Pesaro by Caesar Borgia, his wife's brother. He returned after the death of Alexander VI. and died at Pesaro in 1510, leaving (by his second wife Ginevra Tiepolo) a son, Constanzo II., who died in 1512, at the age of three years. (Marryat, ed. 1868, p. 102.) In Mr. Fountaine's Collection at Narford Hall is a dish supposed to commemorate the passing of this edict; on it are portraits, believed to be of the young Sforza and Camilla da Marzana, and above them is a scroll supposed to represent the edict. The figures are outlined and grounded in blue, and the whole is richly lustred with gold and ruby. It is painted with great care and beautiful effect, and is without doubt by the hand of that early unknown master who preceded Giorgio in the use of the ruby lustre, which he produced with the greatest brilliancy, and who painted some of the pieces in this collection which will be described among the lustre wares of Gubbio; he was perhaps the artist who used that pigment first at Pesaro (if we may receive Passeri's statement) and subsequently went to Gubbio, presumably in concurrence with Giorgio Andreoli. There is no inscription on the plate at Narford to assure us that it refers to this edict, or to the persons supposed to be portrayed, but in the absence of any proof of this historical reference, it is a brilliant and most interesting example of that early master, by whom there is also in the same collection a "*bacile*," with a shield of arms supported by two cupids, and brilliant in ruby lustre.

the trades of Pesaro, naming also "*figoli*," "*vasai*," and "*boccalari*;" and we must bear in mind that there is good reason for believing that at that period "*Maiolica*" was a name technically understood as applying only to the lustred wares.

Passeri states that about 1450 the "*invetriatura*" or glazing had already begun to perfect itself under the Sforza, when those early pieces were produced decorated with "arabesque" borders encircling coats of arms, portraits, and ideal heads outlined with manganese, and coloured with the "*madreperla*" lustre, leaving the flesh white.

About 1450-1500 "*fruttieri*" were made, with fruits in relief, and busts of saints, &c. and coats of arms in the centre, enriched with the lustre colour.

He ascribes the improvement in the manufacture by the use of the stanniferous glaze, to the discovery of the Della Robbia, and states that, although the art of making it was known earlier at Florence, the fine ware was only introduced at Pesaro about 1500. That the lustred ware derived its name from the pottery of Majorca, and that the earlier and coarser varieties were known as "*Mezza-Majolica*."

Guid' Ubaldo II. greatly encouraged the art, and in 1552 granted to Bernardin Gagliardino, Girolamo Lanfranchi, Ranaldo and others an edict prohibiting the importation of other wares for sale, thus confirming the former acts, which would appear to have fallen into neglect: and in the year 1562 on the 1st June, he granted another, confirming to Giacomo Lanfranco a protection of his art or patent, for applying real gold to his wares.

In chapter X., page 37, Passeri refers to other documents proving the extent of this branch of industry at Pesaro and instances one dated 6th July 1462, executed by the notary Sepolcro Sepolcri, by which a partnership was formed between Ventura di Mastro, Simone da Siena di casa Piccolomini and Matteo di Raniere da Cagli, for the purpose of enlarging a crockery shop or business, "*negozio di vasaria*," already existing. For this purpose they borrowed money at interest, from Donna Pandolfina di Ser Michele de' Corradi, wife of Pietro Paolo Bindi, and a larger additional sum of 270 golden ducats from Count Monaldino di Monte Vecchio, as appears from an act of liquidation made by the heirs of this firm in 1484, now preserved in the archives of S. Andrea. This last sum of 270 ducats was, as Passeri remarks, a large amount at that period, and proves the extent of their business; he also infers that the employment of such a capital would denote the formation of new works, probably for the purpose of introducing some improvement in the manufacture; and that, as the new mode of glazing or enamelling with the stanniferous glaze had been invented by Luca

della Robbia in Florence, it is not improbable that the application of it to the wares of Pefaro was introduced from Tuscany by this Sieneſe.

A further mention of theſe partners occurs in an act dated 28th April 1463, by which Matteo acknowledges himſelf debtor to Mariotto Torti of Perugia, for the value of 1,200 lbs. of "*terra ghetta*" from the lake of Perugia, which was uſed for the glazing.

Among the deeds ſigned before another Pefareſe notary, Matteo di Gaſpare de Leporibus, on the 7th of November 1504, is one by which "Appollonio del q. Antonio da Ponte di Segna," creditor of one "Maſtro Giorgio del q. Stefano Schiavone vaſaro da Pefaro," acknowledges receipt of the value of 62 golden ducats in part payment of a debt, portion of which payment is in money, and the larger amount "*in tot vaſis diverſis figulariæ*"—in various figulate vaſes.

Further, he refers to an edict made by Galeazzo Sforza in 1510, when governor of Pefaro for his nephew Coſtanzo II., in reference to the order of the proceſſion to be held in honour of S. Terenzio, the patron ſaint of the city, and in which among the various trading bodies or guilds which form confraternities, are inſcribed the "*figuli e fornaciari*," the potters and the ſtove men; a further proof of the importance of this branch of manufacture.

Paſſeri then deſcribes examples of the glazed and enamelled pottery of Pefaro, which he had ſeen, and the earlieſt he refers to are floorings of tiles exiſting in his time, upon one of which, brought to him by a workman,

was inſcribed	adi 4 de Genar o . in Pefaro.	and on the other	1502.
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A conſiderable period elapſes between this and the next dated example, a plate, with the ſubject of Horatius Cocles, inſcribed,—

Orazio ſolo contro Toſcana tutta.

Fatto in Pefaro. 1541.

which he wrongly aſcribes to Orazio Fontana; it ſubſequently paſſed into the Deſſette Collection (Cat. No. 218), but we do not know who is its preſent poſſeſſor.

On another,—

l Pianetto di Marte

fatto in Pefaro 1542

in bottega da Maſtro Gironimo Vaſaro. I.P.

This plate has ſince been loſt ſight of, but one of the ſame ſervice is preſerved in the Louvre. From the initial letters Paſſeri concludes that ſeveral pieces which he had ſeen, and on which they are painted on the

reverse, must also be of this fabrique. An error has grown out of this statement, Mr. Marryat and other writers having applied it to certain fine early pieces with grotesque borders, and bearing these initials in large characters on the reverse; there can be little doubt that they were the work of a far more able artist at Siena, working some twenty or thirty years before the date on the Pesaro plate (*see* Siena); these initials really stood for "Iacomo Pinsur," as proved by another piece to be described.

He further mentions a plate having a mark consisting of the initials O A connected by a cross, and a bas-relief with the same initials which again occur sculptured over a door, which he suggests may have been that of the potter's house; we should, however, be more disposed to regard it as a conventual or cathedral monogram.

A more interesting piece, a "*ballate*" or "*coppa amatoria*," is recorded by him, having a cupid centre with borders "*a trofei*" on blue ground, among which is an open music book with accurate notes of the air and the verses,—¹

*O bel fiore,
Amore mio bello,
Amor mio caro
La grifola, la grifola.*

And on a cartel, the date "1550 Terencio fecit." It is inscribed "*Questo piatto fu fatto in la bottega di Maestro Baldassar Vasaro da Pesaro e fatto per mano di Terenzio, fiolo di Maestro Matteo Boccalaro.*" This artist was known as "*Il Rondolino*," pieces initialled with a T may perhaps be by his hand. Passeri quotes from Tommaso Garzoni, a Venetian noble, who writing in the "*Piazza Universale*" in 1585, in reference to Italian pottery, states: "*benchè oggi in Italia tutta la gloria par che tocchi a Faenza in Romagna che fa le Majoliche così bianche e polite, e a Pesaro nella Marca d' Ancona che lavora ottimamente intorno a questo mestiero.*"² He also quotes the writings of a Spanish theologian, Antonio Beuter, who in the "*Cronica Generale di Spagna*," translated into Italian and published at Venice in 1556, at chapter 8, pages 84, 85, states: "*Che Corebo che secondo Plinio fu l' inventore di lavorar la creta, in Atene non li fece migliori, nè furono di più valore i vasi de' Corinti, nè l' opere di Pisa, nè di Pesaro, nè li castelli della*

¹ pp. 34, 35, ed. 1857.

² "Whilst in the present day, in Italy, all the glory of the art rests with Faenza in Romagna where Majolica is made of such whiteness and delicacy, and with Pesaro in the March of Ancona, where the highest excellence is attained in this workmanship."

" *Valle Siciliana d' Abruzzo, nè d' altri luoghi in fottigliezza di lavoro nè bellezza.*"¹

We will now leave the work of Passeri, and seek for other record of the pottery made at Pefaro in, and previous to, the 16th century, returning to him for information on the revival of the art at that locality in the last.

Dennistoun in his History of the Dukes of Urbino (vol. 3, p. 388), refers to a letter among the diplomatic archives of the duchy preserved at Florence, dated 1474 from Pope Sextus IV., in which he thanks Costanzo Sforza, Lord of Pefaro, for a present of most elegantly wrought earthen vases which for the donor's sake are prized as much as gold or silver instead of earthenware.

Another letter from Lorenzo the Magnificent to Roberto Malatesta, thanking him for a similar present, says, "they please me entirely by their perfection and rarity, being quite novelties in these parts, and are valued more than if of silver, the donor's arms serving daily to recall their origin."² This Roberto was in the Florentine service, and died about 1482; he was a member of the Malatesta family, former lords of Pefaro.

There is every reason for assuming that both these presents consisted of wares produced at the Pefaro furnaces.

If Tuscany had not as yet produced any glazed wares, and if the Grand Ducal establishment at Caffaggiolo did not exist at that time (circa 1480), we could comprehend the remark made in Lorenzo's letter of thanks for these specimens, that "their perfections and rarity being quite novelties in these parts," pleased him, &c.; but Luca della Robbia had painted on flat surfaces covered with his own stanniferous glaze some thirty years previously, and painted wares could be no novelty at Florence. Passeri also tells us but not upon positive authority, that fine Majolica or "*Porcellana*" was first made at Pefaro about 1500, and was introduced from Tuscany,³ meaning thereby that the stanniferous glaze was then and there first introduced, producing the finer ware and used in preference to the "*Mezza Majolica*" of the earlier period. How then could such wares be looked upon as "novelties in

¹ "Although Corcebus, according to Pliny, was the inventor of working in clay, they did not make them better in Athens, nor were the vases of Corinth of greater value than the works of Pisa, or of Pefaro, or of the Sicilian valley of the Abruzzi and of other places for the delicacy of the workmanship and their beauty."

² Gaye, Carteggio, i. 304.

³ His uncertainty as to the precise date of its adoption is shown in the suggestion that it might have been introduced by the Sieneſe Maefstro Simone in 1462.—*See ante*.

"these parts"? But, if these pieces were decorated with the rich metallic glaze, and madreperla lustre, as may be reasonably supposed, they probably were novelties to the Florentines as productions of an Italian pottery, although they were in all likelihood acquainted with the Majorcan and Spanish wares. If this inference be correct, may not another be drawn from it? That these presents being the produce of Pesaro, and enriched with the metallic lustre, we may derive from the whole matter an additional proof that the early lustred pieces, whose origin has been disputed, were really made at that city; and that we may agree with Passeri in ascribing the well-known "bacili" to that place.

We further incline to accept his statement in the main, that the art of using the lustre pigments passed thence to Gubbio which became its great centre, spreading to Diruta, a fabrique of small importance, and where the lustre colours were subsequently used by inferior hands.

Before describing the specimens in the Museum which may belong to the Pesaro fabrique, but none of which are signed, we will notice some others in various collections, and in sequence of chronology.

The earliest dated piece is in the possession of the writer. It is a "*fruttiera*," on which is painted the creation of animals by the Almighty, who, moving in the midst, is surrounded by animals rising out of the ground; a distant landscape, with a town (!) on the side of a steep mountain, forms the background.

On the reverse is inscribed—

1540
*Chrianite anim
allis Christuj
fatto in Pesaro.*

(For facsimile, see Mark, No. 3.)

It is apparently the work of a somewhat undeveloped hand.

In the Massa Collection of the Hospital for Incurables at Pesaro is a plate (No. 202). The chase of the Calydonian boar inscribed—

*La chaccia d'el porcho chalidonico
fatto in Pesaro 1541.*

A tazza in the collection of the writer, having for subject Cicero expounding the law before Julius Cæsar, a composition of six figures; in the centre, Cicero represented as an aged bearded man, holds a folio in his hands, standing before Cæsar, who is seated on a throne, and clad as a Roman warrior; on the left of the picture are four Roman soldiers: the scene is in a room, the wall of which is of bevelled masonry coloured green and pierced with a curtained window, through which is seen a mountainous landscape.

Freely and ably handled and richly coloured, approaching in manner to the works of some of the artists of the Fontana fabrique of Urbino, it is equal to them in the quality of the glaze and force of colour, but having in the design a distinct character of its own. It is inscribed on the reverse—

*Cicerone et julie cesare
cuado idete le lege 1542
in la botega & mastro
Girolame da le Gabice
· In Pefaro.*

(See Mark, No. 4.)

In this we have a very interesting example corroborating the records given by Passeri of the Lanfranchi fabrique, and of its locality. This is the Maestro Girolamo di Lanfranco of Gabice, a dependency or *castello* six miles west of Pefaro, and thus mentioned in a register,—

“1560 *Mastro Girolamo di Lanfranco delle Gabice,*

“*vasaro, possiede una Casa,*” &c.

“1598 *gli succede Giacomo suo figlio*”

“1599 *gli succedono Girolamo e Ludovico figli di*

“*Giacomo.*” (Passeri, ch. ix. p. 34.)

The painting of this piece is by the same hand as the first named, though more masterly. The inscription on the back, written in clear blue, is also in the same handwriting. The last figure of the date is blurred, and may be either a 2 or a 4. On the face of the piece the glaze has also run, slightly blurring the colours on one side.

The plates in the South Kensington Museum (Nos. 7176.8927) are by the same hand. We are inclined to ascribe to a like origin the service executed by order of Guid' Ubaldo as a present to a certain “frate “Andrea da Volterra,” who must have been highly esteemed by the Duke, although no other knowledge of him has descended to us. The pieces of this service bear the arms of the Duke, and the inscription G. V. V. D. MUNUS. F. ANDREÆ. VOLATERANO., the four first letters being the initials for “Guido Ubaldo Urbini Dux.” Passeri (p. 58) describes one of these pieces, which are all *istoriati*, having the subject of Coriolanus intreated by his mother, and another with that of the Deluge. Two others, one representing the sacrifice of Jacob, the other the burning of Troy, adapted from Raffaello's Incendio del Borgo, were in the Delfette Collection (Nos. 259, 260) whence they passed to that of Mr. Barker. One of the service is in the Museum of Economic Geology in Jermyn Street, its subject the Triumph of Trajan, and another, a fluted tazza, is in the British Museum. The Rothschild Collection at Paris possesses another piece, and one is in the Museum of the University of Bologna.

Also dated 1542, but by another and inferior hand, is the interesting plate in the Museum of the University at Bologna. The subject, nymphs bathing, and on the reverse is inscribed—

fatto in pefaro 1542
ro
in bottega di ma gironimo
vasaro
iachomo pinfur.

(See Mark, No. 5.)

By the foregoing quotation from a deed, we have seen that this "iachomo" was the son of M^o. Girolamo, and succeeded him in the possession of the house, &c. This signature also shows that the initials occasionally seen on pieces by Passeri were not intended to signify "in Pefaro," but the work of Iachomo, painter.

The following examples may also be ascribed to his brush. A plate in the Louvre (Sauvageot Coll., No. G. 232.) emblematic figures of music and astronomy, inscribed at the back—

El pianete
de Mercurio
fato in Pefaro.

There is no date on this piece, but from the subject it was probably of the same service as that mentioned by Passeri (see *ante*), as having the inscription "*l Pianetto di Marte fatto in Pefaro 1542, in bottega di Maestro Gironimo Vasaro, I. P.*"

In the British Museum are two examples apparently by the same hand. One representing the fable of Circe and her companions, inscribed—

De pico e
de Circe
fato in pefaro

(See Mark, No. 6.)

the other—

como apollo
tolse la vaca
a argano
fato in
pefaro

(See Mark, No. 7.)

A *tazza*, with the subject of Acteon beaten by the nymphs of Diana, is in the collection of M. Basilewski at Paris, and is illustrated in Delange's *Recueil*, pl. 79. It is inscribed "*Fatto in Pefaro 1544.*" We have not seen this plate, but judging from the print, it would appear superior to the other works of Iachomo. M. Jacquemart (*Merveilles*

de la Céramique) mentions one with Samson and the Philistines, dated 1545.

Another, painted with the triumphal march of the Emperor Aurelius, was in the Soltikoff Collection, and signed

"*Fatto in Pefaro 1552.*"

Next in sequence is a plate now in the possession of M. Dutuit at Rome, and formerly belonging to the Marquis D'Azeglio; the subject Mutius Scævola, the design of which is superior to the painting; it is inscribed—

1566

MVT. SCE.

PISAVRI.

M. Jacquemart mentions one, Camillus (Brennus?) throwing his sword into the balance, inscribed—

væ victis

di pisauro

but without date; and another, undated, is mentioned by Delange in his supplement to the translation of Passeri, representing a conqueror dragging a captive queen behind his car—

Fato in Pefaro.

It is nevertheless extremely difficult without actual comparison, to distinguish between the *istoriati* pieces of the Lanfranchi fabrique at Pefaro, and many of those produced at Urbino in the Fontana furnaces, and it is indeed more than probable that some of the artists not absolutely interested in the *botega* were occasionally employed at either place.¹

We have seen some of the large dishes decorated with raised masks, strapwork, &c., and painted with grotesques on a white ground, and subject panels, and other grandiose pieces which are ascribed to the Urbino artists, but which may in equal likelihood be attributed to the Lanfranchi of Pefaro. A triangular plateau in the possession of Mrs. Hope has the character of their finest productions.

Another corroboration of Passeri's statement, and of the importance of the Lanfranchi establishment, occurs in an anonymous document published by the Marquis Giuseppe Campori.² It is preserved among the archives of Modena, and is dated Pefaro, 26th October 1660. It relates how the Duke of Modena had been entertained at the house of

¹ We learn from M. B. Fillon that an artist of Pefaro, one *Giovanni Francesco*, settled in France.

² "Notizie della Majolica e della Porcellana di Ferrara." Modena, 1871, p. 142.

the Signora Contessa Violante, "*con tutta quella domestichezza*," which he desired; how he was presented with six *bacili* filled with delicacies made by the nuns, sent to him by the daughters of the Countess, and which were kept in the dishes. That some of his family wishing to buy Majoliche painted by Raffaele of Urbino, a great quantity of *bacili* and *tazzoni* was brought to them, not by Raffaele, but painted by a certain ancient professor of that kind of painting denominated "*il Gabiccio*," "*le furono portate gran quantità di bacili e di tazzoni o fruttiere, non già de Raffaelli, ma dipinti da un tale antico Professore di tali pitture denominato il Gabiccio*" who, as the Marquis Campori suggests, was probably that Girolamo di Lanfranchi, the *maestro* of the establishment at the Gabicce. It then goes on to relate that these dealers in antiquities, like some of their brethren of the present day, asked too much money, to wit a hundred *doble* for a *Rinfrescatore*, certainly well painted, but for which they offered twelve! And that they only succeeded in acquiring another *Rinfrescatore*, and a large turtle, that would serve as a basin or a dish, painted with grotesques and figures on the bowl and the cover, for which they paid 22 *doble*.

The Marquis Campori observes, that the cover of this "*Tartaruga*" was sold not long since in Modena to a foreign amateur, and when last in Florence the writer learnt that such a piece was then in the hands of Signor Rufca of that city. He had himself seen at Rome the lower portion of a large turtle or tortoise-shaped dish in the Palazzo Barberini, which may perchance belong to the cover in Florence, or be the other half of a similar piece.

Passeri tells us how rapidly the art declined after 1560, wanting the encouragement of a reigning ducal court; he also ascribes much evil influence to what he considers the bad taste of preferring the unmeaning designs of the oriental porcelain, which was greatly prized by the wealthy, and the painting after the prints of the later German school of Sadeler, &c., to the grander works of the old masters; the landscapes were, however, well executed. He gives us also a history of the revival of the manufacture in his own time, under the influence and encouragement of the cardinal prelate Ludovico Merlini. In 1718 there was only one potter at Pefaro, Alfonso Marzi, who produced the most ordinary wares.

In 1757 Signor Giuseppe Bertolucci, an accomplished ceramist of Urbania, in conjunction with Signor Francesco di Fattori, engaged workmen and artists and commenced a fabrique, but it was soon abandoned.

Again in 1763 Signors Antonio Cafali, and Filippo Antonio Caligari, both of Lodi, under Passeri's influence came to Pefaro, and were joined

by Signor Pietro Lei da Sassuolo of Modena, an able painter on Majolica, and on the 13th August established a fabrique producing wares of great excellence hardly to be distinguished from the Chinese.

The worthy Passeri concludes with a hope that he may succeed in establishing a school of design for subjects, with the assistance of the Abbate Giannandrea Lazzarini, one of the most able "Maestri di Pittura."

The following examples of the wares produced under that revival are worthy of record.

Mr. Chaffers doubtfully ascribes a medicine vase painted with the subject of Adam and Eve driven from Paradise and inscribed ell: r. P.C.P. 1757. to this place, but we cannot relieve his doubt.

A small plate or stand for a broth basin, in the writer's possession decorated on the white ground with flowers and birds slightly raised in relief and painted, and with other flowers delicately painted on the flat surface, is inscribed in small letters on the reverse—

C. C
Pefaro
1765
P. P. Lj.

This can be no other than the mark of the last firm spoken of by Passeri, the upper initials standing for *Casali* and *Caligari*, and the lower for "*Pinse Pietro Lei*." It is carefully executed, but weak in colour and in shape and general style in the manner of the other fine Italian enamelled earthenwares of the last century.

A plate in the possession of Mrs. Lockwood at Rome has a similar mark; it is more imitative of porcelain and of considerable technical excellence; the ground is dark blue, covered with foliated ornament *incised* into the paste, filled in with gilding and enclosing panels painted with children, flowers, &c. The Marquis d'Azeglio possesses another piece signed with the initials of this firm.

In the Debruge-Labarte Collection was a one-handled jug or pot, painted with flowers in white medallions on a blue ground, and on the foot engraven in the paste—

"Pefaro 1771."

A manufacture at present exists of painted tiles for pavement, removed to Pefaro from Urbania, and which did produce vases and plates in the manner of the Urbino istoriati pieces, as also lusted wares after the style of M. Giorgio. It has, we are informed, ceased making these imitations, and now confines itself to the first-named class of goods.

EXAMPLES IN THE MUSEUM.

As before stated we have for convenience of reference classified all the early lustred pieces attributable to this fabrique, (but doubtingly by some) as a class in itself among the wares of Gubbio, retaining under this head :

1st. The early polychromatic examples ;

2nd. The "istoriati" pieces of the Lanfranchi fabrique.

Among the former, No. 516 is a remarkably careful and interesting piece which we are disposed to consider as almost typical of the early period of the Pesaro decorated wares, although we are without positive proof of that origin. No. 4078 is interesting also from its connection with the design of the lustred pieces and from the mark.

No. 3030 is an allied piece bearing a different mark not unlike that upon 2595, which has been attributed to the same artist as the first mentioned, No. 516.

Of the *istoriati* pieces produced at the Lanfranchi bottega, No. 7167 is undoubtedly by the same hand as the signed piece in the writer's possession (*vide ante*), and No. 8927, is a fine work attributable to the same painter.

The plate No. 8965 is one by an abundant artist of Pesaro or Urbino, many of whose works were subsequently lustred at Gubbio in the Giorgio fabrique. His manner appears to be founded on that of Xanto, to whom, however, he is inferior. Nos. 8398, 8896, and 8899, among the lustred "istoriati" pieces are probably by him as are Nos. 1787, 1746, &c. in this section.

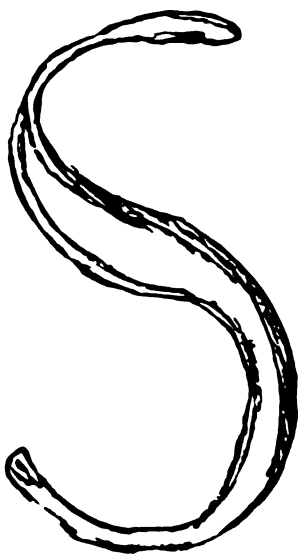
The cup No. 355 is of great interest ; we believe it to be an example of the decoration with real gold on enamelled ware, for which the Lanfranchi got a special edict under Guido Ubaldino II. in 1567.

MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

No. 1. This mark occurs on a plate stated by Dennistoun in his History of the Dukes of Urbino to be of the ancient Pesaro fabrique; it is in the Museum at the Hague. We place the mark here, doubting as to whether it ought not to be among those of the first section in the Gubbio class; we do not recollect having seen the piece in question.

C · H · O · N

Pungileone refers to one having the letters G.A.T. interlaced.



No. 2. On a *basile* in the British Museum, subject a half-length female portrait, with a scroll inscribed, "PER .
"DORMIRE NON . S . AQVISTA."
Scale border of yellow, orange, &c., the Gubbio scroll in black also occurs on the reverse.

1540

Christi animum
Callis (Christus)
fatto in pesaro

No. 3. Inscription on the reverse of a tazza in the writer's possession, representing the creation of animals. By the same hand is the following.

No. 4. Is on the reverse of a *fruttiera*, also belonging to the writer, and important as a typical example of the produce of the Lanfranchi *bodega*, perhaps painted by Maestro Girolamo.

Cicerone et julie' cesar
cuado idete le lege 1572
in la bodega d' maestro
girolamo da le galice
In pesaro

No. 5. On the reverse of a plate in the Museum of the University of Bologna, representing nymphs at the bath; it is by a less able hand than the last, that of "jachomo," son of Maestro Girolamo.

fatto in pesaro 1542
in done galbi^{vo} mo gironimo
uaforo
iachomo pinfur

No. 6. Is upon a plate in the British Museum, representing Cicc and her companions changed into hogs.

De pica e
do circa
fatto in pesaro

No. 7. By the same hand, perhaps both careless works of Jachomo; it is also in the British Museum.

como a pallò
 polse Lanna
 a argano
 faze m
 pesaro

No. 8. Is the mark of Cafale and Caligari, and of the painter, Pietro Lei, who established a work at Pesaro in 1763; it occurs on the saucer of a broth basin in the writer's possession.

Ca: Ca
 Pesaro
 1765
 Pip. Lⁱ:



CATALOGUE.

Pesaro.

Early Coloured Pieces.

516. '65.



AZZA. "*Piadene.*" In the centre, on a white ground, a lion roaring, a branch of foliage behind; the border, edged with cord moulding, is in rayed compartments, filled in with scale-work and foliated scrolls, the design executed almost entirely in blue filled in with bright orange. Reverse, concentric lines with leaf ornament on the foot in blue. Italian. (Pesaro or Diruta?) About 1500-10. H. 4 in., diam. 8½ in. Bought (Soulages Coll.), 10/.

Mr. J. C. Robinson in the Soulages' Catalogue writes, "M. Soulages terms this piece a 'coupe de Mercatello.' It is not known on what authority the piece is attributed to that locality. Numerous works by the same master have been observed, notably large bacili, painted with busts of warriors in fantastic armour, or with equestrian figures. In the Marlborough House Collection¹ are several specimens by the same hand, one of which is signed with a large A² on the reverse of the piece.

¹ Now South Kensington Museum.

² This appears to us to be a V with a paraphe. See No. 2595, where a fac-simile is given.

The motives of the ornamentation are almost identical with those of the well-known early Gubbio lustred bacili, whilst the abundant use of the fine orange pigment is rather more characteristic of Faenza; the predominance of blue, the hard precise style of outline on the other hand, seeming to point to Diruta. Should M. Soulages be in possession of any evidence connecting these wares with Mercatello, this ambiguity will be of course satisfactorily resolved."

Believing, however, as we do in Passeri's statement that Pefaro was an early fabrique, and produced wares agreeing, from his description, with those spoken of in the above extract, we are inclined to think that this piece and some others may with more probability be assigned thereto. The drawing of the lion, which, with tail between its legs and head raised to the sky would seem to be in the act of roaring, is executed with great care and precision. A jug or medicine vase in the British Museum of the same style, and its companion executed evidently by the same hand and for the same owner, in the yellow lustre colour, are interesting as connecting the polychrome with the lustred decoration under a similar design by the same artist. These pieces are dated 1501.

1613. '55.

VASE, two-handled. Decoration in cold blue on white ground; above a central belt of cord ornament, on either face is a diaper of foliation, occasionally grounded in orange and yellow, and touched with green. Angular stripes of blue are on each side of the handles, which are crossed with interwoven lines. On the lower part are painted flutings, heightened with orange, and foliation on the foot. Italian. (Pefaro or Diruta?) About 1510. H. $9\frac{1}{2}$ in., diam. $7\frac{5}{8}$ in. Bought, 10*l*.

The form is similar to the vases with lustre colours attributed to Pefaro, Gubbio, and Diruta. The present specimen is by the same hand as the tazza No. 516.



PLATEAU.

BUST PORTRAIT OF A LADY.

Pejaro or Faenza, about 1500

(4078. '57.)

1769. '55.

VASE, two-handled. Orange ground, foliated ornament in dark blue, occasionally grounded on yellow. On the neck are two shields of arms, shaded with dark blue on white ovals. A central belt of white is inscribed—

ASAE . AVANZA . CHI . FVRTVNA . PASSA .

NONPODERE . SEIASS.

which may be rendered—

“Who passes Fortune well succeeds ;

“But inability recedes.”

Italian. (Pefaro or Faenza ?) About 1500. H. $7\frac{3}{4}$ in., W. at handles, $7\frac{1}{2}$ in. Bought (Bernal Coll.), 16*l*.

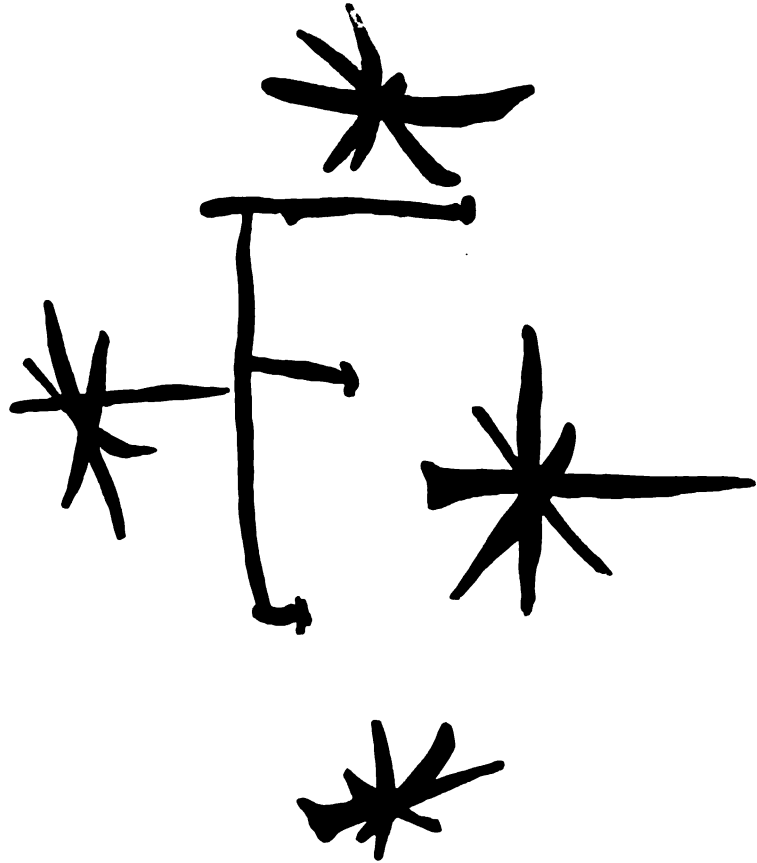
A coloured vase of the same form as the more usual lustred pieces, such as No. 514, and decorated with designs of a similar character. This is probably of earlier date than that example, and perhaps of Pefaro.

4078. '57.

PLATEAU. On dark blue ground in the centre, a half figure in profile of a lady richly dressed ; a banderole inscribed : *SVANNA BELLA* . *PS* . Inner border of flowers and pellets, and outer one of oval beads on orange and yellow ground. Reverse, concentric lines of orange and blue ; the mark in blue. Italian. (Pefaro or Faenza ?) About 1500–10. Diam. $13\frac{1}{2}$ in. Bought, 12*l*. (See *engraving*.)

This is an interesting plateau of early date. The style of treatment and the *motif* of the decoration are exactly in the manner of the well known early lustred wares. We have in this the same firm hard outline of the features, the costume of the latter end of the 15th century, the foliated ornament of the border, and the concentric lines on the reverse. Although marked with the letter F, it has, we think, great affinity with the early wares of Pefaro, to which place it may be attributed, although with a doubt in favour of Faenza.

The letters P V, crossed with a paraphe, which follow the name of the lady inscribed on the ribbon, are probably a contraction of the word *puella*, a virgin.

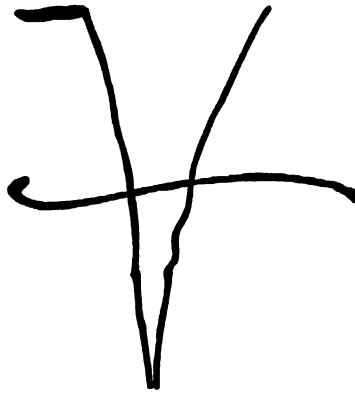


3030. '55.

PLATEAU for an ewer. On raised centre the profile bust of a woman, with the letter B; inner border of rayed compartments filled with scale work in orange, green, and white, and foliation on orange and yellow ground. A garland of fruit on the outer rim. Reverse, blue and orange concentric lines;

monogram in the centre. Italian. (Pesaro or Faenza?) About 1510. Diam. 12 in. Bought, 4*l*.

Decorated in colour after the design of the early lustred plateaux of Pesaro, Gubbio, and Diruta, and having great affinity with No. 4078; but we think from the more florid ornament and general handling, that it is of later date, perhaps by some ten years. It is enamelled on both sides with the stanniferous glaze, and bears a mark somewhat similar to that on No. 2595.



2595. '56.

CIRCULAR Dish. "*Bacile*." In the centre an equestrian figure galloping with lance in hand; border "*a quar-tiere*" in compartments of scale work and scroll foliage, all painted in colour on the white ground. Reverse, coarse yellow glaze and the mark in black, a V with a paraphe. Italian. (Pesaro? or Viterbo?) About 1520-30. Diam. 15 $\frac{3}{4}$ in. Bought, 2*l*.

Mr. J. C. Robinson ascribes this dish to the same hand as No. 516, which is painted after a similar decorative design, but with greater care and precision. We are more disposed to believe it, and No. 2594 of a later period and, like some of the lustred pieces, a continuation of the style of decoration used on the earlier wares. A reference to No. 6665 will prove that such pieces were produced probably by inferior artists, wanting originality of invention. The drawing of the figure in the present instance is too free, and wants that archaic stiffness and careful

execution observable on the earlier pieces, such as Nos. 516, 1613, &c. There is some similarity in the execution of this *bacile* to that of No. 2431, which is inscribed "Viterbo 1544," possibly the work of an artist of, or from, the Diruta fabrique. May not the mark, which we read as a V with a paraphe, be indicative of such an origin?

We have, however, classed it with the Pesaro wares, as there is always an equal probability that it is a later and less careful production of that fabrique.



2594. '56.

CIRCULAR Dish. "*Bacile*." Bust of a Roman warrior in fanciful helmet; border "*a quartiere*" with scale and foliated scroll work, in alternating compartments. Outlined in blue, and coloured on the white ground. Reverse, coarse yellow glaze. Italian. (Pesaro? or Viterbo?) About 1520-30. Diam. $16\frac{1}{8}$ in. Bought, 3*l.* 5*s.*

By the same hand as No. 2595.

Lanfranchi Fabrique.

7167. '60.



CIRCULAR Dish. "*Bacile*," *istoriato*. Mutius Scævola burning his hand before Porfena. Reverse, concentric lines in yellow, and inscribed "Mutio che la sua destra erante cocie." Italian (Pefaro, of the Lanfranchi fabrique). About 1545. Diam. $15\frac{3}{8}$ in. Bought (Soulages Coll.), 25*l*.

Probably of the same service as the piece in the writer's possession, and certainly painted by the same hand. (See notice on No. 8927.)

8927. '63.

CIRCULAR Dish. "*Bacile*," *istoriato*. Lucretia stabbing herself in the presence of a concourse of Roman citizens; a composition of sixteen figures in front of an arched colonnade. Reverse, concentric lines of yellow, and inscribed "M. che e morire che uiuare cō uergona." Italian (Pefaro, of the Lanfranchi bottega). About 1545. Diam. 17 in. Bought (Soulages Coll.), 40*l*.

A comparison with the signed piece in the writer's possession, leads him to the conclusion that "this important specimen, one of the most carefully executed of the 'Majoliche Istoriate,'" to use Mr. J. C. Robinson's words, is by the same hand, perhaps more developed and painting with greater freedom upon a larger surface. The same manner of applying the colours, the same peculiar application of green upon the buildings, the preponderance of yellow drapery shaded with red orange, and a peculiar muscular appearance given to the blue armour, as though hammered to each sinuosity, are observable on each. The style of drawing and shading the flesh is also similar, and the glaze and general *technique* of the pieces agree, as does also the handwriting of the titular inscriptions on the reverse. A reference to the Mark, No. 4, will show a fac-simile of the inscription on the plate referred to, which records

that it was painted in 1542 or 44 (the last figure is blurred) "in la " botega d Mastro Girolame da le Gabice in Pefaro;" this Girolamo being the member of the Lanfranchi family referred to by Pafferi.

1693. '55.

PLATE. "*Tagliere*," *istoriato*. The Finding of Moses, a landscape background. On the side is the shield of arms of Cardinal Pucci. Reverse, inscribed "Moyse trouato " da la Regina Moglie di Pharaone." Italian (Pefaro or Urbino). About 1535-40. Diam. $10\frac{3}{4}$ in. Bought (Bernal Coll.), 8*l.* 8*s.*

One of the same service as No. 1686.

1686. '55.

PLATE. "*Tondino*," *istoriato*. Mars and Venus in an interior. In the sunk centre, a shield of arms of Cardinal Pucci. Reverse, inscribed "Venere e Marte." Italian. (Pefaro?) About 1540. Diam. $7\frac{7}{8}$ in.

A piece of the same service as No. 1693.

355. '64.

CUP. "*Chicchera*." Groups of cupids fwinging on drapery which hangs in festoons from rings; painted in colour on pale blue ground, and enriched with gilding. Italian. (Pefaro, of the fabrique of Jacomo Lanfranco?) About 1567. H. $2\frac{1}{4}$ in., diam. $2\frac{7}{8}$ in. Bought, 16*s.*

This rare little cup is a discovery of very great interest to all amateurs of majolica, and students of the history of the potter's art. In it we have, not an experimental porcelain, such as those two precious pieces belonging respectively to Her Majesty, and to the Earl of Stamford, (which were exhibited in the Loan Collection of 1862, and are described by Mr. J. C. Robinson in the catalogue of that collection, p. 695, and which we have suggested may have been produced at Venice or Ferrara;) but a fine-grained and closely baked earthenware,

enamelled with a white stanniferous glaze. Some chips upon the edge enable us to see that the clay is of a buff colour, and the glaze rather thickly laid on. The decoration consists of a pale grey ground, outlined to represent three pilasters, on the upper part of each of which is a ring. From these hang falls of drapery, upon which three groups of cupids are swinging, outlined in a purple colour, the flesh tinted and shaded with a reddish brown. The drawing is free, and the colouring rich and harmonious, evidently the work of an able artist of the latter half of the 16th century. But the most interesting and curious part of the decoration is the enrichment with real gold, not mere water gilding, such as we occasionally find upon some pieces of the Rhodian ware, but a true gilding, burnt in upon the glaze, but not burnished. The panels behind the cupid groups are defined and diapered with it in scroll work, the rings are gilt, and the foot and lip have concentric broad and narrow circles of the metal. Here then we have the application of real gold, upon a piece of Italian enamelled and painted pottery of the latter half of the 16th century; it is no subsequent addition of a later time, but a contemporary gilding burnt in after fixing the enamel colours of the painting. The somewhat warped form of the piece, and small bubbles in the glaze, may perhaps be the result of the additional firing, to which it was necessarily subjected.

The only light that history throws upon the matter, is that recorded by Passeri (chap. 6, p. 19), who tells us that on 1st June 1567, Guid' Ubaldo 2nd Duke of Urbino granted an edict in favour of Maestro Jacomo Lanfranco, of the Gabice in Pefaro, for the use of his discovery of a mode of applying pure gold on his wares.

We believe this may be one of the pieces so decorated by him.

We repeat, this is *not a porcelain*, or it might be thought that the almost Venetian colouring, and the grouping of the cupids, not unlike the manner of the school of Dossi, would suggest that it possibly may be one of those pieces sent from Venice by the aged potter on 17 May 1519, to Alfonso I., at Ferrara; or one of those believed to have been made by that prince. (See the letter cited by Campori).¹ But they were experimental *porcelain*, and no mention is made of gilding; moreover the style of this example is of later date. The same answer would apply to the suggestion that it might have been produced by Alfonso II., aided by Camillo of Urbino, about 1561, when he is stated to have made experiments in the fabrication of porcelain; we think that in assigning it to the Lanfranchi fabrique at Pefaro, we have the weight of evidence and probability on our side.

¹ Notizie della Majolica, &c. di Ferrara. Modena, 1871, p. 32.

8965. '63.

PLATE. "*Fruttiera*," *istoriata*. Jupiter and Europa.
Reverse inscribed, "Giove mutato in tore et Europa."
Italian. (Pesaro or Urbino?) About 1540-50. Diam. 11 in.
Bought (Soulages Coll.), 6*l*.

Probably by the same hand as No. 1535.

1535. '54.

TAZZA or "*Fruttiera*," *istoriata*. Hercules slaying Cacus.
Landscape background, a town on a hill, ruins, &c.
Italian (Pesaro or Urbino). About 1540. Diam. 8½ in.
Bought, 1*l*. 5*s*.

Similar in manner to the plates Nos. 8398, 8896, 8899, which are richly lustred. Freely and rapidly handled, with considerable life and "go" about the figures; the landscape is rather confused, and the colours heavy and crude. (See those numbers under Gubbio.)

The following pieces being enriched with the lustre colours are classified under Gubbio (division F.).

No. 8398. '63. Jafon.

No. 8896. '63. Narcissus.

No. 8899. '63. Birth of Adonis.

No. 8901. '63. Allegorical subject.

Later Wares.

8405. '63.



WER or "*aiguillère*." Oviform with scalloped lip. The Virgin and St. John standing one on each side of the cross, to which are affixed the label, crown of thorns, and the nails. Italian. (Pesaro or Urbino?) About 1600. H. $13\frac{1}{2}$ in., W. $6\frac{3}{4}$ in. Bought (Soulages Coll.), 30*l*.

The colours are feeble and the style of painting poor, a cold grey blue and dull yellow predominate and, notwithstanding the elegance of the form, denote a period of decadence in the art. It is difficult to assign correctly the fabrique from which this and other pieces of the same period may have come. We are inclined to ascribe it to Urbino or Pesaro.

123. 123*a*. '69.

DRUG Pot and Cover, with handle and spout. White, painted with roses in colours, and inscribed, "*Olio : Volpin.*" Italian. (Pesaro?) 18th century. H. $11\frac{3}{4}$ in., W. 8 in. Bought, 1*l*. 4*s*.

124. 124*a*. '69.

DRUG Pot and Cover, with handle and spout. White, painted with roses in colours, and inscribed "*Sir : di Cedro.*" Italian. (Pesaro?) 18th century. H. $11\frac{1}{2}$ in., W. 8 in. Bought, 1*l*. 4*s*.

M.

M

125. 125a. '69.

DRUG Vase and Cover. White, painted with roses in colours, and inscribed "Cons: d'Assenz." Italian. (Pefaro?) 18th century. H. $9\frac{3}{4}$ in., W. 5 in. Bought, 1*l.* 4*s.*

126. 126a. '54.

DRUG Vase and Cover. White, painted with roses in colours, and inscribed, "Cons: di Grugnial." Italian. (Pefaro?) 18th century. H. $9\frac{3}{4}$ in., W. 5 in. Bought, 1*l.* 4*s.*

7887. '61.

LAMP. The base and pedestal of enamelled earthenware. The vessel of glass with four burners, sliding on a metal pillar, to which the snuffers and other implements are attached by chains. Italian. (Pefaro or Urbino?) 18th century. H. 2 ft. 3 in., W. at base, 8 in. Bought, 6*l.*

388. 388a. '69.

VASE and Cover. Pear shaped and fluted, with cover and foliated handles; painted with bunches of flowers in colour, on white ground. (*The bronze child on the cover is superadded.*) Italian. (Pefaro or Urbino?) 18th century. H., including cover, $16\frac{1}{4}$ in., diam. of base, $5\frac{1}{8}$ in. Bought, 1*l.*

X

